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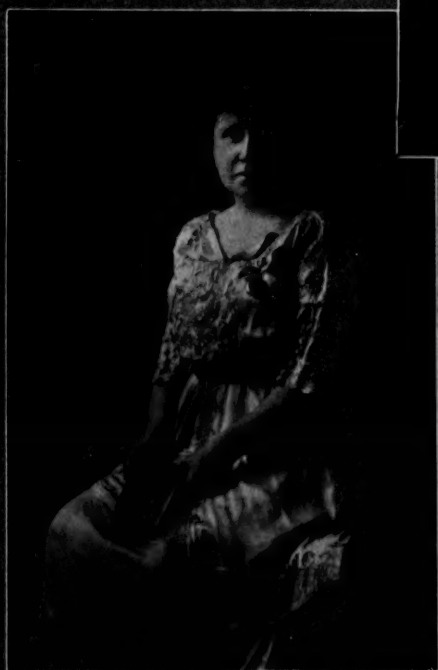
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## OPERA ON A COOPERATIVE BASIS

### Large Traveling Company Planned for Next Season

There is a plan on foot looking to the organization of a company of large size to present grand opera next season in all the large cities of the country. The idea is to organize the company on a basis novel to this country. The chorus, orchestra and artists in the small parts, will receive their salaries regularly. The principals, who receive the larger fees, will not be paid their salaries from week to week, but simply will be given a certain minimum amount amply sufficient for them to live upon, the balance being credited to them and adjusted at the end of the season. For instance, an artist whose contract calls for \$1,000 a week will be paid regularly, say, \$200, the \$800 balance being credited and paid to him only at the close of the season out of the profits of the venture. If the profits are not sufficient to pay the whole balance of salary, he will receive proportionately less; on the other hand, if the profits were more than ample to pay him the balance, he would in addition to the amount called for by his contract receive his proportion of the net surplus profits. The idea of this is to arrange it so that the company shall not be hampered early in the season, when the business is often worst, by a too severe strain on its cash resources, due to the necessity of paying large salaries to the principals.

It is claimed by the promoters of the projected company that there will be an agreement with the Metropolitan whereby artists will be exchanged, certain of the Metropolitan stars playing special performances with the traveling company from time to time. It is also claimed that an emergency fund—otherwise a guarantee—of \$100,000 has been promised by three or four millionaire patrons of art. The idea of the projectors is to present opera in a thoroughly adequate manner and on a \$5 scale of prices.

### "Aida" in the Great Outdoors

All St. Louis is watching and waiting with keenest interest for the initial production of "Aida," which will dedicate the new municipal open air theater now under construction in Forest Park. The realization of this long cherished hope was made possible through the co-operation of the grand opera committee, the city of St. Louis, through Mayor Kiel, and Park Commissioner Cunliff of the Advertising Club. The exceptional natural beauty of the chosen location was brought home to thousands when Percy Mackaye's "Masque of Saint Louis" was put on two years ago. It is now to be made a permanent beauty in the classic structure of this concrete theater, seating approximately 10,000 persons.

Chorus and ballet rehearsals have been a reality for more than a week and bear out every promise of a wonderful first night. Fulgenzio Guerrieri, conductor, will be very materially assisted by Stage Director Agnini and Chorus Director Knoch.

The following is the cast of principals:

Aida.....Marie Rappold; Francesca Peralta  
Amneris.....Cyrena van Gordon; Margaret Jarman  
Radames.....Manuel Salazar; Forest Lamont  
Ramfis.....Virgilio Lazari; Carl Cochems  
Amonaro.....Louis Kreidler; Thomas Chalmers  
The King.....Constantin Nicolay  
Priestess.....Marie Sundelius

The performances will take place from June 5 to June 9 inclusive.

### Mardones for the Metropolitan

The MUSICAL COURIER learns that the Metropolitan Opera has strengthened its list of basses—a list that has been conspicuously weak for several seasons past—through the engagement of Jose Mardones, who has been the leading basso of Rabinoff's Boston-National Grand Opera Company.

### Coming Musical Plays

Oscar Straus' "The Beautiful Unknown," Alice Nielsen in "Kitty Darlin'," Raymond Hitchcock in "Hitchy-Koo," and "The College Widow," some of the new musical pieces now rehearsing and to be heard in New York this summer and autumn.

### Ohio Music Teachers to Meet

The Ohio Music Teachers' Association will hold its annual convention at Cleveland, Ohio, June 26, 27 and 28. Wilson G. Smith, the president, and his able associates on the various committees have arranged a series of most interesting programs and a large attendance is expected. Morning, afternoon and evening sessions will be held daily during the convention in the ballroom of the Hollenden Hotel. The day sessions are to be devoted to papers on, and discussions of, topics of vital interest to professionals and students. Following each session will be a recital by prominent instrumentalists and singers. Public school matters are to occupy attention on June 26, with papers by Walter Aikin, Cincinnati; Prof. Francis, school superin-

tendent, Columbus; A. J. Gantvoort, Cincinnati, and others prominent in public school work.

Some of those to be heard in musical performances and in addresses are the Cleveland Trio, Philharmonic Quartet, Oberlin Conservatory Faculty Quartet, Cincinnati Conservatory Faculty Trio, Walter Gilewicz, Sol Marcossin, William A. Becker, Johann Beck, Ernest Kroeger, Felix Hughes, Prof. Miller, Mrs. Marple, Ella May Smith, Carl Grimm, Leonard Lieblich, Louis Victor Saar, and Albert H. Gehring. The official program of the convention will be ready for distribution early in June, and may be obtained—as also membership cards—by application to Wilson G. Smith, 719 The Arcade, Cleveland, Ohio, or Claude Shelby, 706 The Arcade, Cleveland, Ohio.

## FALL OPERA SEASON FOR SAN FRANCISCO

### California Metropolis to Have Most Important Season in Its History, if Plans Go Through

Advices to the MUSICAL COURIER from San Francisco state that Ettore Patrizi, proprietor of "L'Italia," the foremost Italian paper in San Francisco, in association with three gentlemen from the ranks of California's millionaires, hopes to arrange a season of opera for the Golden Gate City to take place in September and October. If plans are successfully put through, there will be at least six weeks of opera, perhaps two months, and the repertoire will be a very eclectic one, embracing all the standard works of the Italian list, including such new ones as "L'Amore de Tre Re" and "Francesca da Rimini" and some French works as well. Only singers of the first rank, including a number of the Metropolitan stars, will be heard in the principal roles. The musical leadership of the season will be in the hands of Giorgio Polacco, conductor of the Metropolitan Opera Company.

## FREMSTAD REJOINS THE METROPOLITAN

The MUSICAL COURIER learns that Olive Fremstad will be a member of the Metropolitan Opera Company next season. This is welcome news to the great host of her admirers in operatic circles who have missed her splendid personality and work with this company.

### Opera for Mexico City

Micale Sigaldi, at one time a well known operatic tenor and since his retirement connected with operatic affairs in Mexico in a managerial capacity, has organized a new company for a season at the Arco Theater in Mexico City next fall. The season, it is stated, will be guaranteed by the Carranza government. It will begin early in September and last for twelve weeks. The members of the company already engaged are sopranos, Anna Fittzu, Maggie Teyte, and Tamaki Miura; alto, Maria Gay; tenor, Zenatello; baritone, Stracciari; basses, Andres de Seguro and Lazzari. The management is in negotiation with other artists, among them Graziella Pareto and Sigura-Tallien. This will be the first opera in Mexico City for two or three years, the regular seasons having been interrupted by the war.

### Alfred Hertz Claims Citizenship

These seems to be some confusion about the recent Federal order refusing full citizenship to Germans who have taken out their first papers here. The point will be tested in the United States Supreme Court by Alfred Hertz, conductor of the San Francisco Orchestra, who made application there last week for his final citizenship. His attorneys intend to take the case to the highest tribunal in the land.

### London Music Notes

The Carl Rosa Opera has started a season in London. The repertoire will include "The Tales of Hoffmann," "Carmen," "Faust," "Madame Butterfly."

Sir Henry Wood was ill recently and his duties as conductor of the Queen's Hall Orchestra were undertaken by Landon Ronald.

### Song for Prospective Soldiers

When the registration for conscription purposes takes place in New York City on June 5, that day is to be celebrated as a holiday and patriotic singing services will be held in all of the city's parks. Appropriate musical exercises are to be held in the public schools and churches.

### Hammerstein Out of Debt

Oscar Hammerstein is no longer a debtor in the eyes of the law. Last week Federal Judge Mayer discharged him from the involuntary bankruptcy proceedings filed here January 4, 1916. By this proceeding the operatic impresario is freed from debts amounting to \$280,249.

## THE PHILADELPHIA MUSIC LEAGUE

### An Organization to Promote Music and Allied Interests

Philadelphia, Pa., May 23, 1917.

In furtherance of the vital endeavor to form a "Boost Philadelphia as a Musical Center" organization, the outlines of which were given in last week's MUSICAL COURIER, the meeting announced to take place as soon as a selected committee had drafted a set of by-laws, occurred on Wednesday evening last, May 23, at the Musical Art Club, this city.

The document, praiseworthy in its comprehensiveness, commendable for its brevity, and thoroughly to the point, contains thirteen articles. Arthur Judson, chairman of the original committee and manager of the Philadelphia Orchestra, read the by-laws drawn, and as he proceeded made illuminative comments from time to time bearing on various phases of each important clause as it was unfolded to the assembly. After a second reading, during which a few minor changes were made, the articles were unanimously adopted and "The Philadelphia Music League, an Organization to Promote Music and Allied Interests," came into being. The officers elected were Herbert J. Tiley, president; Arthur Judson, vice-president, and Thomas J. Martindale, secretary-treasurer. In addition to these, a permanent executive committee of five members was chosen. Those selected to represent this important branch of the movement were Helen Pulaski Innes, Constantin von Sternberg, Nicholas Douthy, Clarence K. Bawden and Charles Braun. The body in question is empowered to appoint as many other working committees as future occasions or conditions may demand. In this connection, particular stress was laid upon the word "working," not only as applied to the officers, permanent and selected committees, but to each individual member, who is required and expected to display a laudable amount of interest, energy and efficiency in the welfare of the league.

It is a fact worthy of note that the three officers are men who naturally love music but are engaged in commercial pursuits, while the committee is made up of three composer-artist-teachers, one conductor-manager and one business man.

Now that the work of organizing has been so deftly and speedily accomplished, and with such a well-nigh perfect balance in the executive department between business men and musicians, to say nothing of an inspiring spirit of willingness evident in the whole organization, the vista of the league has greatly expanded, its practicability placed beyond all question of doubt, and its effectiveness assured.

The executive committee and officers have met and resolved themselves into a membership committee and there already has been a large number of accessions. It is expected that the membership will exceed one thousand before the annual meeting is held in November and at least three thousand before the close of the coming season. Many ideas also have been discussed and much work will be done during the summer. This preliminary work will enable the league to adopt far reaching plans when the annual meeting is held. The offices will be located at 1317 Pennsylvania Building.

In conclusion, it may be said that the new institution does not in any way, shape or form contemplate a Philadelphia campaign excluding outside artists therefrom. On the contrary, the door remains wide open for those artists desiring to enter and Philadelphia will exploit them to its utmost, but, at the same time, will also vigorously exploit that which the league is positive exists upon the city's native hearthstone.

G. M. W.

### Where They Are to Be This Summer

Mme. Galski intends to spend the summer in a cottage at Pine Grove Springs, Lake Spofford, N. H. Lucien Muratore and Lina Cavallieri have rented a country place near Waterville, Conn. John McCormack is at Noroton, on Long Island Sound. Mischa Elman has taken a place at Great Neck, L. I. Artur Bodanzky and Alexander Lambert are planning a joint trip to the Pacific Coast. Paderewski intends to go to his estate at Paso Robles in California.

### Foreign Artists Seek Alien Permits

Among the many Germans who sought permits last week in New York from U. S. Marshal McCarthy to enter the barred zones in various parts of this city were Otto Goritz, operatic baritone, and Carl Friedberg, the pianist.

### Blitz to Conduct in San Antonio

Julien Paul Blitz, a Belgian, formerly conductor of the Houston, Tex., Orchestra, has been chosen leader of the San Antonio Orchestra, to succeed Arthur Classen. Mr. Blitz also is a cellist of note.

### Hutcheson Under Lewis Management

Ernest Hutcheson will be under the management of Mrs. Herman Lewis next season. It is understood that he is to be the only pianist on her list of artists.



## DISTINGUISHED AMERICAN ARTISTS ON THE BUSH CONSERVATORY FACULTY

Charles W. Clark

Among noted American artists on the faculty of Bush Conservatory, Chicago, are Charles W. Clark, the famous American baritone, who has just renewed his contract to teach exclusively at Bush Conservatory. Mr. Clark holds an enviable position in the musical life both of America and Europe. In the season just completed he has added distinctly to his laurels both as an artist and teacher. In the former capacity he has filled numerous concert engagements throughout the country, being warmly welcomed on every occasion; in the latter, his unusually large class of artist pupils, among whom are many professionals, gives effective proof. To the studio he brings the rare art of a concert singer and his knowledge of voices, artistic insight and inspiration as a teacher combine to bring out only the best results.

Julie Rive-King and Edward Collins

Bush Conservatory is exceptionally fortunate to have in its piano department two such pianists as Julie Rive-King and Edward Collins.

Mme. Rive-King, as *MUSICAL COURIER* readers in general know, ranks among the leading pianists of the day, her professional career being a brilliant one. As a pupil of Rubinstein and Liszt, she attracted notable attention in her debut with the Gewandhaus Orchestra in Leipzig. Since she has been in America she has added to this attainment a succession of enviable tours in concerts from the Atlantic to the Pacific Ocean, including over 4,000 concerts and recitals. She has been associated intimately with Theodore Thomas and Anton Seidl and other famous musicians, having appeared as soloist with orchestra 500 times.

Mme. Rive-King not only is a distinguished artist but she has also earned a splendid reputation as teacher. The privilege of study with her is sought continuously by pianists from every part of the country. And through her unusual pedagogical gifts she has developed many a promising talent. She is endowed with unusual charm and personal magnetism and her pupils are a devoted band of aspiring professionals.

In Edward Collins, the American pianist, the management of Bush Conservatory feels that it has also made in its teaching force an addition of genuine worth. Mr. Collins, who has come rapidly to the front among the younger generation of pianists, received a greater part of his artistic training from Rudolph Ganz, the famous Swiss pianist. After several years of training in America under this master, Mr. Collins went abroad with him and in addition to completing his pianistic training he studied composition and conducting under some of the greatest masters of Europe, including Max Bruch, Hugo Kahn and others.

Mr. Collins likewise has made a name for himself as a composer and has achieved distinction with his "Four Waltzes," op. 15, as well as other brilliant compositions for the piano.

He unites with his genius as a solo pianist an ability to

impart knowledge, and during the past year has attained gratifying success in the large class which has flocked to his studio at Bush Conservatory.

Herbert Miller

Bush Conservatory congratulates itself upon having on its faculty, in addition to these, such a thorough musician and capable teacher as Herbert Miller, baritone.

Mr. Miller, a thoroughly trained vocal teacher, ascribes the large success which has come to him as a teacher to the exhaustive study which he has given to the art of voice development both in this country and in Europe. He has developed many young singers to the point of doing professional work and his services as coach are widely sought.

In response to numerous demands during the summer session of Bush Conservatory he will give a series of lectures on voice production and normal methods for vocal teachers.

Edgar A. Nelson

Edgar A. Nelson, pianist, organist and conductor, is another well known artist on the faculty of Bush Conservatory.

Mr. Nelson, who is associate director of the institution, has attained an enviable position as one of the few great artist-accompanists of the country. He also has achieved real distinction by his work as conductor of the Swedish Choral Society of Chicago and is also assistant conductor of the Apollo Club, and has numerous other activities of artistic responsibility.

Mr. Nelson also gets results from his teaching and the work of his pupils is distinguished to a rare degree by individuality and artistic appreciation.

### Other Faculty Members

Other members of the faculty of Bush Conservatory include Edgar A. Brazelton, the authority on normal piano methods; Grace Stewart Potter, formerly assistant to Theodor Leschetizky in Vienna; Justine Wegener, well known Lied singer; Antonio Sala, cellist; Guy Herbert Woodard and Rowland Leach, violinists, and many others.

### Maintains Student Dormitories

Bush Conservatory is also unique in the fact that it is the only large institution of the kind in Chicago which maintains student dormitories for its out-of-town students. The importance of this cannot be over-estimated, both as regards the general environment and surroundings of the students and its effect on their general welfare.

The pleasant living conditions at Colonial Hall, the dormitory, is one of the contributing causes which make student life at Bush Conservatory more like that of a college than is that of the average large conservatory.

The individuality of the pupils, always an important factor of development in smaller schools, is inevitably lost sight of in the institutional life of the usual large music school. It has always been the policy of the management of Bush Conservatory, notwithstanding its rapid growth, to maintain the individuality and cultivate it in every possible way rather than to limit the influence of the school to the technical studies alone.

The value of this influence on the student body when coupled with the superior advantages afforded in the

courses of study and the exceptional group of teachers of international fame cannot well be overestimated.

## SOCIETY REPRESENTED AT THE FRONT

New York Mozart Society to Provide Ambulance for Soldiers

Sewing classes and the girl with her knitting are the order of the day. At the Hotel Astor, New York, Mrs. Noble McConnell's Sewing Class meets monthly, to "do its bit," for the soldiers. Busy fingers fly in and out among amber needles and blue and gray wool at no leisurely pace, or become needle pricked with the ins and outs of sewing; but there is a satisfactory feeling of helping and a wonderful spirit of congeniality among the members. Three hundred ladies belong to this branch of the New York Mozart Society. Mrs. McConnell is the General, so to speak, and the membership is divided into twelve units, headed by as many ladies for detailed work between the monthly meetings.

While hands are occupied busily at these meetings, minds are taken up with other questions of helping, directed by Mrs. McConnell. On Friday afternoon last, almost before one could say "Jack Robinson," \$700 of the \$1,000 required, had been pledged for a New York Mozart Society ambulance for the soldiers by the 175 ladies present. Mrs. Robert H. Davis was at the head of this movement. This was not all; \$100 in addition was pledged for a private ambulance fund, headed by Mrs. Homer Lee, vice-president of the New York Mozart Society. It is interesting to note that \$500 also has been invested in a Liberty Bond by the Society.

Instead of to the usual summer diversions, many members of Mrs. McConnell's Sewing Class will devote their time to practical patriotic work for the soldiers. Patriotism is the keynote of all their movements and truly inspiring it was, to see the hearty response of these ladies to the request for the ambulance fund.

In this way the New York Mozart Society, though primarily organized for musical purposes, has added another phase to its well known broad charitable interests, and this at a time when it can be of intense practical value. The Class is a part of the Red Cross system.

### Delma-Heide's Paris Matinees

Comte de Delma-Heide's recent very successful song recital at the Hôtel Montana in Paris, consisting entirely of Italian classics, in which he had the assistance of four of his artist pupils, has just been followed by a second equally happy recital matinee composed of French compositions selected from the works of Dubois, De Fontenailles, Reynaldo Hahn, Berlioz, Delibes, B. Godard, Augusta Holmès, Chaminade, Gounod, G. Hiie, Widor César Franck, Fauré, Debussy, Massenet, Bruneau, Duparc, V. d'Indy and Saint-Saëns.

The splendid singing was heartily applauded by a delighted audience who would insist on having several numbers repeated. Being complimented on the fine diction of his young singers, Delma-Heide explained that for pronunciation and the excellent diction resulting, he insists upon a thorough study of the Italian classics as a basis, which is then followed by singing in the other languages, French, English, German. Of the young assistant artists in his present series of recitals, Marguerite Maitre is French; Feridah Thomas, Italian; Marguerite Orma, French; Mme. Grange, Belgian; Walter Schetty, Swiss, and all sing equally well in Italian, French and English—besides another language not particularly in vogue in the French capital at the present moment.

Comte de Delma-Heide's third matinee will be English-American, to be succeeded later by programs of miscellaneous composition.

### Daisy Allen Wins Approval

Daisy Allen, soprano, was heard in recital on Tuesday-evening, May 8, at Easton, Pa., assisted by Ellis Clark Hamman at the piano. Two local artists, Mrs. James G. Stradling, contralto, and Earle D. Laros, pianist, were heard on the same program. "Miss Allen won the approval of the audience as soon as she began her first group of selections," declared the Easton Daily Free Press. "She has a well trained soprano voice and possesses such a pleasing personality that her hearers always want more selections. She was forced to respond to an encore and sang a French selection." The Daily Express of that city remarked "her voice of great sweetness, especially in the highest register." Miss Allen also sang the duet from "Madame Butterfly" with Mrs. Stradling, and one from "Lakmé" with fine effect.

On Saturday, May 12, Miss Allen sang at a reception and musicale given at the residence of Miss Harris at Port Washington, L. I. She sang with her usual success, accompanied by George Arthur Wilson.

### Nina Morgana Substitutes at Emporia for Anna Fitziu

Nina Morgana, soprano, substituted for Anna Fitziu at the Emporia, Kan., Festival on May 9. In the afternoon of this day she was heard with the New York Symphony Orchestra, Walter Damrosch, conductor, singing "The Shadow Song" from "Dinorah," which she had to repeat in response to the insistent applause of the large audience. She was one of the soloists in Verdi's "Requiem" that evening and her beautiful soprano voice won favor with the audience, just as it did that afternoon and just as it does wherever and whenever she sings.

### Marcella Craft Engaged by College Girls

Marcella Craft has been engaged for a recital at Smith College, Northampton, Mass., January 16, 1918. This will be the American prima donna's first appearance at Northampton since her return from Europe. A number of years ago, when she was singing in the Mother Church of Christ, Scientist, in Boston, she frequently sang there.

NOW BOOKING SEASON 1917-1918

# WILLARD FLINT

## Basso and Vocal Teacher

SOME IMPORTANT APPEARANCES THIS SEASON:

- "Creation," Lynn, Mass., Nov. 23.
- "Sleepers Wake," Cecilia Society, Boston, Dec. 14.
- "Messiah," Springfield, Mass., Dec. 31.
- "Creation," People's Choral, Boston, Jan. 7.
- "Elijah," Nashua, N. H., Jan. 25.
- "Stabat Mater" (Dvorák), Salem, Mass., Feb. 4.
- "Stabat Mater" (Rossini), Boston, Feb. 5.
- "Messiah," Montreal, Canada, April 5.
- "Requiem," Montreal, Canada, April 6.
- "Olaf Trygvasson," Festival, Fitchburg, Mass., April 26.
- "Hora Novissima," Festival, Fitchburg, Mass., April 27.

He gave the best performance of any bass soloist who has yet been presented with the society.—*Lynn Item*.

The second duet by Marcella Craft and Willard Flint was excellently sung.—*Boston Advertiser*.

When Mr. Flint delivered his recitative, he sang expressively, with musical sense and clear enunciation.—*Boston Globe*.

He sang every aria and recitative with authority, understanding, dignity and fine expression.—*Nashua Telegraph*.

Willard Flint, the basso, is deserving of special mention, his mellow voice being heard to great advantage.—*Montreal Daily Mail*.

Not the least of the factors that brought unstinted pleasure to the large audience was the reappearance of Willard Flint, the accomplished Boston basso.—*Fitchburg News*.

AT CHAUTAUQUA, N. Y., JULY, 1917

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# THE HYMN OF FREE RUSSIA

Melody by Alexander Grechaninov

Harmonization and Poem by Clarence Lucas

*maestoso*  
All hail vic-to-ri-ous Rus-sia, hail! Among the na-tions free! From  
shore to shore u-ni-ted we Pro-claim thy ma-jes-ty. Ten  
thous-and thous-and Tongues shall tell Thy glory and thy might; And  
light and li-ber-ty dis-pel The ty-rant and the night all  
hail, tri-umphant Rus-sia, hail! Among the na-tions strong? Pre.  
pared to right the foe-man's wrong, And sing the vic-tor's song. (C. Lucas)

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Mr. Lucas' poem is intended in no way as a translation of the original poem by Constantine Balmont. It was prepared especially with a view to its adaptability for singing and designed merely to express the general sentiment of the hymn.

## THE HYMN OF FREE RUSSIA

The MUSICAL COURIER, through the courtesy of Alexander Kahn, presents herewith a nearly literal translation of the Hymn of Free Russia, printing first the original Russian text as it appeared in the Novoye Vremia of Petrograd and then Mr. Kahn's translation.

With the translation Mr. Kahn sent the following letter:

New York, May 28, 1917.

The Editor, Musical Courier:

I enclose herewith both the original and a very rough, though literal, translation of this so-called new Russian hymn.

The original is from the pen of Constantine Balmont, a Russian poet of considerable distinction, and one who was very popular in the pre-revolutionary days in Russia.

The Russian words do not contain, by any means, any sublime thought, and are, on the contrary, somewhat weak in comparison with the great events taking place at present in Russia. However, they have the advantage of splendid rhythm, and will probably enjoy popularity until another poet and another composer combine to give Russia a hymn worthy of her and those of her sons who brought about the new era.

Yours very truly,

ALEXANDER KAHN.

### The Original Russian Text

Да здравствует Россия,  
Свободная страна!  
Свободная стихия  
Великой суждена!

Могучая держава,  
Внебрежный океан!  
Вордам за волю слава,  
Развевавшим туман!

Мартъ 1917 г.

Лѣса, поля и нивы,  
И степи и моря!  
Мы вольны и счастливы,  
Намъ вѣкъ горитъ заря!

Да здравствуетъ Россия,  
Свободная страна!  
Свободная стихия  
Великой суждена!

КОНСТАНТИНЪ БАЛМОНТЪ.

### The Hymn of Free Russia

TRANSLATION BY ALEXANDER KAHN.

Long life to new-born Russia,  
The land from tyrants freed!  
All hail new freedom's greatness  
By fates to us decreed!

A land of endless power,  
An ocean of might!  
All hail the dauntless warriors  
Who gave us freedom's light!

O'er forest, field and prairie,  
O'er city and o'er sea  
A new dawn brightly rises—  
New life to us who're free.

Long life to new-born Russia,  
The land from tyrants freed!  
All hail new freedom's greatness  
By fates to us decreed!

March, 1917.

CONSTANTINE BALMONT.

## WASHINGTON

1800 I Street, N. W.,  
Washington, D. C., May 22, 1917.

The final concerts by the Motet Choir and the Rubinstein Club the past week closed the season for Washington, though new interest has been excited by an affair given at the Hendley School of Musical Education by pupils of Henry Kaspar, a teacher in the school. This school is doing distinctive work, which was exemplified through the interpretative ability displayed by the students under Mr. Kaspar's guidance through an exacting program.

Mildred Rider has had the past season excellent results in her piano department in the Hendley School of Musical Education. In fact Miss Rider is the main guiding spirit and has shown splendid executive ability.

#### The Motet Choral, Otto Torney Simon and Color Music

On Wednesday evening, May 2, the Motet Choral Society, Otto Torney Simon, director, with Caroline Curtiss, soprano, as soloist, gave a concert of color music at the New Willard Hotel. The chorus opened the program with Bantock's "The World Is Too Much With Us" and his "Tyger," both of which had to be repeated to satisfy the insistent applause of the large audience. The first part of the program was closed by Miss Curtiss, who sang "Dove Song" from the "Marriage of Figaro." The audience was requested to read the text of the program pertaining to color music during the intermission, so as to insure a better understanding of the art of combining music with the science of color. This combination is the result of an invention by A. Wallace Rimington, which was further developed by Mr. and Mrs. Simon. In the second part of the program the chorus was heard in "Sorrow," a Finnish song by Palmgren; "To Zante," Holbrook, with use of accompanying colors, and four choruses from Handel's "Israel in Egypt." "Il est doux, il est bon," from Massenet's

"Herodiade," sung by Miss Curtiss, completed the program. Lenore Baker and George E. Wilson were effective accompanists.

#### Last Rubinstein Club Concert

The Rubinstein Club, under the direction of Mrs. A. M. Blair, brought its season to an effective close recently, assisted by Edouard Albion, baritone of the Canadian Opera Company. The club sang "Joy of Spring," "A la Bien Aimée," Schutt; "In May," Parker; "Nature's Resurrection," Woodman; "Stars of the Summer Night," Elgar; "Follow Me Down to Carlow," arranged by Fletcher, and "A Day in Venice," Ethelbert Nevin, scoring its principal triumph in "Stars of the Summer Night," accompanied by six violins played by Mrs. David Snyder, Helen Woytych, Ruth Bronson, Olive Budd, Daisy Fickinscher and Isabelle McGee. Mr. Albion added much to an already interesting program by his excellent singing of several numbers. Claude Robeson, accompanist, was called upon to share honors with the conductor and the club.

#### Siddons-Waugh Interpretation

At Belcourt Seminary, on the evening of April 28, Victoria Siddons, granddaughter of the great Mrs. Siddons, recited "Enoch Arden" to the Strauss music, with Pearl Waugh at the piano. Both Miss Siddons and Miss Waugh being artists, their interpretation was greatly enjoyed by the large audience present. The reading was repeated the following week at the Congressional Club, when Miss Siddons and Miss Waugh were guests of the club.

#### The Musurgia Quartet

The Musurgia Quartet, Harry Wheaton Howard, director, has met with unprecedented success the past season and is already booking for the 1917-1918 season. Mrs. William T. Read, the contralto of the quartet, was heard the past week in recital at the Hotel Powhatan. Ethel Holtclaw Gawler, the soprano, was the soloist at the beautiful luncheon given at the Hotel Willard by John Barrett,

director of the Panam Union, for Mrs. Whitman, of New York.

#### Franceska Kaspar Lawson Heard

At the graduation exercises of the class of 1917, Columbia Hospital Training School for Nurses, at which Rear Admiral W. C. Braisted, president of the board, presided, Jane A. Delano, chairman of the American Red Cross nursing service, gave the principal address, while Mrs. Lawson gave a number of delightful solos, accompanied by Eulalie Buchanan. D. R.

#### Post-Graduate Vocal Courses

The value of post-graduate courses is keenly appreciated by many professional men and women, notably by physicians and lawyers. Yet, notwithstanding that the art of vocal instruction is equally an intellectual pursuit, it never seems to occur to perhaps ninety out of a hundred singing teachers that he, or she, ought to continue to be a pupil after once becoming a teacher. The time has not arrived when one head contains all there is to be known of vocal art.

To this fact more than to any other cause is due the existence of a summer school conducted by Katharine Evans von Klenner, at Point Chautauqua, N. Y. Here, among surroundings of the most healthful, interesting and mentally stimulating character, not only pupils of ordinary promise, but experienced teachers come, to refill the drained reservoirs of skill and knowledge. Every experienced vocal teacher will agree that moments come with many pupils when it appears that some new or striking method must be adopted to drive an essential idea through a student's head. This is what one may acquire from a post-graduate course taken at the proper place.

A refreshed body means an invigorated brain. Mme. von Klenner's pupils at this beautiful summer school are taught the latest ideas of the best teachers, amid facilities for enjoyment of varied sorts. As president of the National Opera Club of America, she is in constant contact with famous artists. Her quick intellect gathers in ideas from them and stores them away, to utilize them in her own work of turning good teachers into better ones. The importance of the associations enjoyed by Mme. von Klenner in this regard cannot be overestimated.

Teachers of the highest sort are born, not made. Mme. von Klenner has a natural gift for imparting knowledge. One may be a splendid artist, yet be constitutionally incapable of making even mediocre vocalists of other people. The long and successful career of Mme. von Klenner in New York City and at Point Chautauqua is incontrovertible proof of her ability, apart from her having been awarded the Grand Prix of the Paris Exposition Universelle in 1900.

The present season promises to be the most successful in the history of the famous New York Chautauqua, which means a large attendance of clever people, to meet and know whom is, in itself, an education. Teachers can widen their own spheres of profitable usefulness greatly also by joining in the great propaganda in the cause of opera and good music that Mme. von Klenner is herself conducting with such signal success. They can learn how simple it is to form musical clubs, for example, which are of the utmost benefit to all concerned in them. What the National Opera Club is accomplishing in the metropolis can be done by others elsewhere. During the next five years there promises to be a movement of national importance along these lines; the wise teacher is he or she who leads, and not follows, in this movement.

#### I. Silverman's Pupils Give Recital

I. Silverman, who for the past twenty-two years has been active professionally in New York City as violin and piano teacher, gave a demonstration of his superior gift as a teacher at a recital in Carnegie Chamber Music Hall, New York, Sunday evening, April 29, on which occasion the following of his pupils participated: Ralph Silverman, Lillian Pavesky, Nathan Levine, Agnes Mayer, Olga Sundman, Bertha Borten, Charles Gellman, Joseph Gellman, Jane Lipman, Henry Silverman, Leopold Solomon, Jane Martin, Herman Fox, Hyman Novashelsky, Lawrence Dellaquilo, Joseph Volant, Philip Durenberger, Hamido Antonio, Michael Cafaro, Dennis Cronin, Philip Doumas, Philip Rosenblatt and Sydney Levine, in compositions by Wieniawski, Bariloe, Sitt, Lichner, Gabriel Marie, Bauer, Schubert, Dancla, Joseffy, Durand, Godard, Mascagni, Brahms, Borowski, Bohm, Neruda, Mozart, Mendelssohn, Raff, Pichonka, Rode, De Beriot and Sarasate.

Special mention must be made of the artistic performance of Ralph Silverman, violinist, who played Wieniawski's concerto No. 2 and "Zigeunerweisen" by Sarasate, and for an encore gave Kreisler's "Caprice Viennoise." Henry Silverman, pianist, played "The Mill," Joseffy, and Williams' "Sparkling Cascade," displaying well developed technic and musicianship. Lawrence Dellaquilo pleased with his purity of tone in Borowski's "Adoration," and Philip Rosenblatt made a favorable impression with his reading of Rode's concerto No. 7, for violin. A string orchestra, conducted by Mr. Silverman and consisting of thirty-two of his pupils, rendered with precision, accurate intonation and good effect four numbers.

The work of the pupils throughout was of a high order and reflected great credit upon Mr. Silverman's teaching.

#### Clarence Whitehill for Metropolitan

##### Again Next Season

It will be welcome news to those who admire the splendid art of Clarence Whitehill to learn that he has been engaged for the entire season of 1917-1918 as a member of the Metropolitan Opera Company. His portrayal of such roles as Hans Sachs in "Die Meistersinger" was one of the outstanding features of a notable season. Mr. and Mrs. Whitehill will spend the summer months at Spring Lake, N. J.



© Mishkin.

CLAUDIA MUZIO,

Italian prima donna, who made a sensation at the Metropolitan Opera last season. This picture shows her in the role of Tosca, one in which she achieved a remarkable success.



### Elias Breeskin to Make Concert Tour

One of the most interesting of the younger artists now before the public is Elias Breeskin, the Russian violinist. He was born in Ekaterinaslav in 1895, one of a musical family, two older brothers holding violin scholarships at the Imperial Conservatory at Cracow. Elias showed marked talent when only four years old, and began studying with one of his brothers, until, four years later, he too obtained a scholarship in the Conservatory. Here he remained for some time, until the outbreak of the massacres following the Kishineff program, when the family barely escaped with their lives. Then came several years of untold hardships and wanderings from one country to another. An older son had before this fled from Russia and was already in America, and with his help the penniless



Photo by Bachrach.

ELIAS BRESKIN,  
Violinist.

parents and younger children made their way to this country. On reaching America, in 1908, they went to Washington, D. C., and before long Elias was brought to the notice of the Council of Jewish Women there. These women became much interested in the development of his talent, as did later a group of wealthy music lovers in Baltimore. It was decided that he should be sent to Europe to continue his studies, but just at that time Professor Randolph, of the Peabody Institute, took Elias to Franz Kneisel, who was so much impressed with the boy's possibilities that he agreed to accept him as his pupil at the Institute of Musical Art in New York. Here he remained in Mr. Kneisel's class for seven years, winning the James Loeb prize and graduating with highest honors in June, 1915.

Recently he was presented with an invaluable violin, the Rougemont Stradivarius of 1703, which is considered one of the rarest and finest violins in the world.

During the past season Elias Breeskin has appeared in recital in New York, Boston, Baltimore, Washington and other cities, and in every instance he has received serious consideration as one of the most talented and artistic of the younger violinists.

Many appearances are being planned for next season, and for the present Helen Love, who has been the manager of the now disbanding Kneisel Quartet, has consented to take charge of his bookings.

### E. E. Treumann Pupils' Recital

Edward E. Treumann, pianist-pedagogue, gave a musical matinee with his advanced pupils in his studios, 1042 St. Nicholas avenue, New York, on Monday, May 21. The program was varied, comprising compositions by Beethoven, Liszt, Chopin, Paderewski, Mozart, Grieg, Schubert, Schumann, Stojowski, Moskowski, Paganini-Liszt, Kücken and Treumann.

A large and enthusiastic audience attended, and applauded the performers for their fine work.

Mr. Treumann, who is the sole teacher of Minnie Silverman, the young pianist who gave a successful recital in

Carnegie Chamber Music Hall, New York, last January, will give several recitals next fall. Another young and talented pupil, Sally Dicker, will make her New York debut in recital next fall. She has already mastered a large repertoire although she is only eleven years old. Mr. Treumann's final musicale for the season will take place the end of June.

### FIRST PUBLIC HEARING OF "THE HYMN OF FREE RUSSIA"

George Harris, Jr., and Wassily Besekirsky Assist at  
Russian Exile Benefit—Ossip Gabrilowitsch Conducts

Ossip Gabrilowitsch conducted the orchestral concert for the benefit of the Russian political exiles (returning from captivity in Siberia), at Aeolian Hall, New York, Thursday afternoon, May 24. Wassily Besekirsky, violinist, and George Harris, Jr., tenor, assisted. A well filled hall was evidence of the wide interest of the public in the program and its purpose.

Works of Russian composers naturally made up the most of the program. Following the playing of "America" by the orchestra, it swung into the bright and rhythmic overture "Russian and Ludmilla" (Glinka), a request number.

"Cui Cavatina," first movement (Tschaikowsky), to orchestral accompaniment, brought out the resourceful technique and musicianly qualities of Mr. Besekirsky and occasioned his recall several times.

The next number was a group of more sombre nature—the lugubrious op. 43 intermezzo (Tschaikowsky), and the

## PAULO GRUPPE

### The Dutch - American Cellist

Tour, Nov. 1, 1917—April 15, 1918

"His tone is large, round, clear and authoritative and his technical mastery unquestioned."—*Rochester Evening Times.*

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New York

theme and variations from suite No. 3 of the same composer. Perhaps these were intended to picture the depression and despair of the Siberian desert and something of the hopelessness of the exiles, from which, however, they are now to escape.

George Harris, Jr., tenor, contributed the Tschaikowsky Lensky's aria from "Eugen Onegin" and Grechaninov's "The Hymn of Free Russia" (March, 1917), as rendered now in the national theaters in Russia. It was its first American hearing.

Mr. Harris' singing of the stirring themes met with rousing approval, and he also was recalled. Rimsky-Korsakoff's "Caprice Espagnol" concluded the program.

Mr. Gabrilowitsch, the conductor, reimpresed with his right to wield the baton, and his work was stamped with the approval of the large audience.

### Tilly Koenen Safely Home

Tilly Koenen, eminent Dutch contralto, who departed from these shores on the Ryndam, the vessel carrying the Austrian Ambassador and his suite, has safely arrived in her homeland, Holland. Miss Koenen has planned to sing for her countrymen in a series of concerts and recitals. She will visit her mother and other relatives in Holland and will not omit to pay her respects to Queen Wilhelmina.

### Florence Otis in Two Recitals

Florence Otis, popular soprano, sang recently in Poughkeepsie, N. Y., and Holyoke, Mass., with excellent success. Proof of this lies in the fact that following the Poughkeepsie concert A. J. Baird at once engaged her for a concert in Middletown, N. Y., June 12.

Early this season she sang in Holyoke, Mass., under the auspices of the Cryptic Club. This was her second appearance with this organization. May 18 she sang under the auspices of another club, and when she came on the stage she was surprised and delighted to find the members of the Cryptic Club in a body in her audience. They presented her with some magnificent flowers. Her singing was received with great enthusiasm by a very large audience.

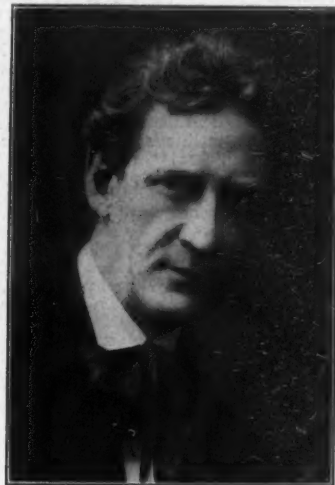
Here are two notices which appeared the day after the appearances noted:

Miss Otis demonstrated that she is an unusual singer. Her voice was charming in quality, full and round. She enunciated with the greatest of clearness, and her play of features is very expressive.—*Holyoke Telegram.*

In justice to Florence Otis, of New York, it must be said that her presence was no small asset. She brought the contribution of a flexible and superbly modulated voice, a personality of appealing sweetness, and a dramatic quality of expression that aided wonderfully in conveying the message of her songs. The ovation that greeted her was demonstrative of the hold she has on music devotees. With a fine dramatic sweep she led off with Proch "Variations," acquainting her hearers at once with the startling possibilities of her voice. She endowed the popular Scotch "Bonnie Sweet Besie" with new beauty, and thrilled delightfully with "Lass With the Delicate Air." Her final group contained songs by Fay Foster, Russell, Claude Warford, and Turner-Maley, beside the group of French songs.—*Poughkeepsie Eagle-News.*

### Yeatman Griffith to Hold Summer Classes in His New York Studio

Yeatman Griffith, the noted vocal authority, has enjoyed one of the busiest seasons possible and there is to be no intermission until August, as owing to numerous applications from all over the United States, from teachers and



YEATMAN GRIFFITH.

students, summer classes will be held in his New York studios from June 1 to August 6.

Many prominent artists also will coach their operas, oratorios and programs for the coming season with Mr. and Mrs. Yeatman Griffith this summer.

### Louis Siegel Arrives in Spain

A cablegram from Spain announces the safe arrival at Cadiz of the steamship on which Louis Siegel, the young American violinist who will make his first American tour next season under the management of Winton and Livingston, Inc., sailed from New York. He is with Pablo Casals, at whose home in Spain he will pass the summer.

Victoria **BOSHKO** Pianist

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## IOWA MUSIC TEACHERS HEAR REPORT ON STANDARDIZATION AT THEIR TWENTY-SECOND CONVENTION

Three-Day Session Rich in Accomplishment and Suggestion—Des Moines  
Permanent Place of Meeting Hereafter

The twenty-second annual convention of the Iowa Society of Music Teachers, held May 9, 10, 11, in Dubuque, Iowa, marked the fourth meeting of the society in that city. Successful entertainment was assured by the fact that A. C. Kleine, a past president of the association, was the local chairman. The meetings were all held in the gold room of the Hotel Julien. The usual local complimentary concerts proved eminently satisfactory.

### Wednesday Evening, May 9

The Dubuque Symphony Orchestra, under the able direction of Edward Schroeder, opened the meeting Wednesday evening. A chorus from "Tanhäuser" was sung by the Dubuque Saengerbund, the Fidelia Club, the Wartburg Male Choir and the Young People's Chorus, accompanied by the orchestra and directed by Franz Otto. Paul Rankin, secretary of the Dubuque Commercial Club, made a cordial address of welcome which was responded to by Henry W. Matlack, president of the Iowa Society of Music Teachers. James H. Harris, superintendent of Dubuque Public Schools, next addressed the meeting on Public School Music. Mr. Harris traced interestingly the musical growth in the State from the time when music was confined chiefly to the singing of familiar tunes during the opening exercises in the schools to the present time, when the rendition of works of such magnitude as "The Messiah" has become an annual event. Dr. H. D. Atchison, pastor of St. Luke's Methodist Episcopal Church, also a prominent musician, gave a short talk on "Music and Religion." He declared that the music teacher is considered as fellow-worker with those who teach religion and morals and that music is mind broadening. He also urged community singing in all cities in which social or financial sectarians would have no part.

A. C. Kleine thanked the business men of Dubuque for courtesies and assistance and the local musicians for their willing response to the committee's call for Dubuque artists.

The Dubuque High School Girls' Chorus, under the direction of Martha Zehetner, supervisor of music in Dubuque Public Schools, sang a group of pleasing numbers. The chorus was accompanied by Mrs. E. M. Healy, an accompanist well known to the society members. A valse and polonaise by Arensky, a brilliant two-piano number, was splendidly performed by Martha Zehetner and Ada Campbell, two gifted young Iowa artists. Clara Sass, who possesses a rich contralto voice, made a fine impression with her singing.

Margaret Brannan displayed her art in harp solos, and Alfred Manger, violinist, played the Largo and "Saltarello" from "Fantasie Appassionata," by Vieuxtemps, receiving enthusiastic applause.

### Thursday, May 10

Thursday morning was devoted to business affairs, papers and discussions. At this business meeting, Martha Zehetner was elected vice-president, taking the place of Elsie Lincoln, whose term expired this year. Frederick Mills Ross was elected as a member of the executive board, succeeding Ernest Leo.

The next convention will be held in Des Moines, which was selected last year as a permanent place of meeting owing to its central location and ease of access from all parts of the State.

A letter of greeting from Henrietta E. Isaacs, of Forest City, who was unable to attend the meeting was accompanied by a substantial check to be used in the promotion of musical interests in the society.

Flowers were sent to Mrs. A. C. Kleine, of Dubuque, who was unable to attend the meetings until the last afternoon and evening. Mrs. Kleine had worked indefatigably for the local success of the meeting.

George Frederick Ogden, of Des Moines, gave a talk on "My Experience as Concert Manager." Charles D. Neff, of Fayette, discussed "College Credit for Piano Study." Thursday afternoon, Alexander S. Henneman, of St.

Louis, addressed the teachers up on "Standardization and Credits for Piano Study." Marvyl Potter, of Mason City, discussed the merits of "The Fletcher System of Musical Kindergarten."

Members of the standardization board, who have labored incessantly the past three years to establish a plan for standardization of music-teaching in Iowa by means of examinations through the State association, were encouraged by a number of applicants wishing to qualify. There

of Sioux City; Dean Frank Nagel, of Des Moines; Henri Ruifrok, of Des Moines; Charles D. Neff, of Fayette; C. A. C. Fullerton, of Cedar Falls; George Pierce, of Grinnell; Charles Grade, of Muscatine, and Henry Matlack, of Grinnell.

For the past two years an effort has been made to raise the standard of the society through restricting active membership to musicians of high recognition and those meeting the requirements for qualifications by examinations through the association.

### The Dubuque College Choir

Thursday, at 4 o'clock, the vested choir of Dubuque College, under the direction of Rev. Alph Dress, Ph.D., presented the following program:

"Kyrie eleison," Gregorian; "Hodie Christus natus est," Nanini (1560); "Ego sum pauper et dolens," Croce (1600); "Salve Regina," Gregorian; "Improperia," Palestrina; fugue, from sonata in D, minor, Rheinberger, played by Ruth Harragan; "Improperium" (by request), Dress; "Agnus Dei," Singenberger; "Gloria," Bruno O. Klein; Joseph Brinkman, accompanist.

Too much cannot be said in praise of the well-nigh faultless work of both the singers and the director. Dr. Dress



PAST PRESIDENTS OF THE IOWA SOCIETY OF MUSIC TEACHERS WHO ARE MEMBERS OF THE BOARD OF EXAMINERS AND RESPONSIBLE FOR THE STANDARDIZATION OF MUSIC TEACHING IN IOWA.

Standing, left to right: Dean Frank Nagel, of Highland Park College, Des Moines; Charles D. Neff, of Teachers College, Fayette; Mrs. Frederick Heizer, of the Heizer Music School, Sioux City; A. C. Kline, of Dubuque Academy of Music, Dubuque. Seated, left to right: C. A. Fullerton, of State Normal College, Cedar Falls; Dr. A. Rommel, chairman of Iowa Wesleyan University Conservatory, Mt. Pleasant; Henri Ruifrok, of Drake University, Des Moines.

were many expressions of approval of and appreciation for the syllabus which was issued some months ago by the standardization board elected last year by the society which includes all past presidents. Plans for examinations in piano and harmony only are completed. The syllabus for voice, violin, organ and public school music will be issued in the near future. Members of the board are: Dr. A. Rommel, of Mt. Pleasant; Ernest Leo, of Cedar Rapids; A. C. Kleine, of Dubuque; Mrs. Frederick Heizer,

seemed to hold the body of singers together in perfect unity of mind and effort. The beautiful interior of St. Raphael's Cathedral lent a sacred charm to the peaceful hour. Joseph Brinkman, a young Iowa artist who scored success as a pianist at the convention last year in Des Moines, played the accompaniment to the "Gloria." Ruth Harragan deserves mention for her excellent performance of the organ fugue from Rheinberger's sonata in D, minor.

At 5 o'clock an auto ride was given the visitors by the

**S**ings with fire and enthusiasm.—*Morning Telegraph.*  
**Y**oung woman of remarkable powers.—*N. Y. Tribune.*  
**B**eauty of tone and skill in delivery.—*N. Y. Sun.*  
**I**nteresting singer with genuine talent.—*N. Y. World.*  
**L**yrical soprano of clear resonance.—*N. Y. Press.*

**V**oice of great freshness and charm.—*N. Y. Tribune.*  
**A**greeable quality and attractive ways.—*N. Y. Herald.*  
**N**ative of Wales, she gave folk songs of her own country and of Britain.—*N. Y. Times.*  
**E**nunciates clearly.—*N. Y. Herald.*

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Dubuque Commercial Club, who were throughout the sessions most generous in their efforts to entertain.

#### Iowa Artists

Thursday evening's program included fifteen numbers. Considerable interest was evinced in the three numbers given by Karl Hakes, one of Iowa's promising young artists. George Frederick Ogden, of Des Moines, the genial secretary, had the courage to play Schoenberg's



LUCILE EATON,  
Soprano.

"Sechs Kleine Klavierstücke." The "cubistic futuristic" ultra-modern inspirations were greeted with much applause. May B. Riley, a faithful, well-known member, pleased as usual in her playing of Liszt's "Cantique d'Amour." Paul van Katwijk, of Des Moines, a musician of sterling ability, played his own composition, "Romance and Kermesse,"



MAURINE GIBSON,  
Contralto. Miss Gibson and Miss Eaton are both pupils of Genevieve Wheat-Baal, of Drake University, Des Moines.

with fine finish. Others who performed were Leo Scheeler, Rose Nussbaum Leman, Anna Power Slattery, Frederick Mills Ross, Brunhilde Manger, Ida Stemmer Reugnitz, Ruth Frederich, Odessa Porter, Maurine Gibson, contralto, who has just returned from New York City. Two impor-

tant choral numbers on the program were the singing of the Tuesday Morning Club, under the direction of Rose Nussbaum Leman, and the "Bridal Chorus" from Cowen's "Rose Maiden" by the Apollo Club, under the direction of Earl Fritz Schumann.

#### Friday, May 11

Friday morning, Miss Wilcox, librarian of the Dubuque Public Library, read a paper dealing with the music teacher and public library.

Miss Scheeler, of Marshalltown, spoke in favor of the meeting of the State Federation of Music Clubs and the Society of Music Teachers at the same time and place. Mrs. Phillips, president of the Tuesday Morning Club of Dubuque, gave a talk upon "What the Woman's Club Does for Music."

At this meeting a resolution was passed regretting the removal of Dean Frank Nagel, of Des Moines, to New York City, where he expects to make his future home. The society will lose a valuable member from the standardization board through Mr. Nagel's removal.

At 10:30 o'clock, Friday, a pupils' program, representing nineteen pupils and twenty-nine selections, was presented. Much promising talent was in evidence, each showing earnest effort and result of careful teaching. It would be unfair to specify the performances, unless it would be to mention the singing of Clifford Bloom, tenor, of Des Moines, pupil of Tolbert MacRae, who won the contest as the best male singer in the State of Iowa. His musical future will be noted with interest by the association.

At noon, a delightful luncheon at St. Luke's Methodist Episcopal Church was served to the guests of the convention.

#### A New Symphony

Friday afternoon's program was one of special interest, owing to the appearance of two Iowa musicians with the Minneapolis Symphony Orchestra. Edward B. Scheve's symphony in D minor, op. 28, embracing four diverse movements, was performed by the Minneapolis Orchestra for the second time in the State, having been played in Grinnell, Mr. Scheve's home, May 7, by the same orchestra. The intense interest manifested by the audience throughout the long performance was a good evidence of its approval and the ovation accorded Mr. Scheve at the close of the performance must have been most gratifying to the composer. The work is replete with delightful melodies and rich harmonies. The brass and woodwind are used to good effect, especially in the last movement. The symphony proved worthy of a place among the best productions of our American composers.

Helen Atchison, daughter of the Rev. H. D. Atchison, pastor of St. Luke's Methodist Church of Dubuque, a former pupil of A. C. Kleine and later of Marcan Thalberg of Cincinnati Conservatory of Music, made her debut with the Minneapolis Orchestra, playing with finished bravura the scherzo and allegro from Moszkowski's piano concerto in E major. Miss Atchison was greeted with an ovation and received many floral offerings. Her Iowa friends predict for her a brilliant future.

Jean Cooper, who possesses a fine contralto voice, and Charles Harrison, who has a good voice and pleasing personality, were the vocal soloists with the orchestra. Each responded to an encore. Mr. Harrison in his encore was accompanied by Mr. Oberhoffer at the piano. The Minneapolis Orchestra closed the afternoon program with a



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performance of the Spanish caprice, op. 34 by Rimsky-Korsakoff, playing with its usual delightful finish. The writer regretted greatly her inability to be present at the evening performance, especially as the orchestra was to play the Kalinnikow symphony, No. 1, in G minor for the first time in Iowa. It was reported in the afternoon that standing room only was left.

Two excellent vocalists, Marie Kaiser, Royal Dadmun, and Richard Czerwonky, the concert master of the orchestra, were the soloists.

The finale to "Rheingold," Wagner, closed the program and the meetings.

#### A Tribute to Genevieve Wheat-Baal's Pupils

Mrs. Frederick Heizer, of Sioux City, Ia., gives the following appreciation of two Genevieve Wheat-Baal pupils:

We took unusual interest in hearing Lucile Eaton sing the exquisite aria, "Depuis le jour," from "Louise," by Charpentier. It is a wondrous soprano voice, great in range and very colorful. She sings with a breadth of style and finish quite like a mature artist, although yet quite young, and one must predict for her a very brilliant future.

It was with pleasure that we greeted Maurine Gibson, contralto. She has just won the Iowa vocal contest. Miss Gibson, who has a most buoyant and delightful personality, has also an unusually rich and sonorous voice. She has temperament and poise to a marked degree.

Both of these talented young artists are pupils of Genevieve Wheat-Baal, contralto, of Drake University.

#### GRAINGER WILL CONDUCT OWN WORKS AT NORFOLK AND EVANSTON FESTIVALS

##### First Performance of "The Warriors"

On June 7 Percy Grainger will conduct the first performance of his new orchestral work, "The Warriors," at the Norfolk, Conn., Festival, where, last year, his "In a Nutshell" suite was produced. "The Warriors" has the subtitle "Music to an Imaginary Ballet," and was begun in 1912. Mr. Grainger's program notes to the work contain the following: "Often the scenes of ballet have flitted before the eyes of my imagination in which the ghosts of male and female warrior types of all times and places are spirited together for an orgy of warlike dances, processions and merry makings broken, or accompanied, by amorous interludes; their frolics tinged with just that faint suggestion of wistfulness all holiday gladness wears. At times the lovelovers close at hand hear from afar the proud passage of harnessed fighting men, and for the final picture I like to think of them all living up together in brotherly fellowship and wholesome animal glee; all bitter and vengeful memories banished; all hardships forgot; the old Greek heroes, shining black Zulus, flaxen haired Vikings, bright Amazons, red Indians, Negrita Fijians and graceful Polynesians; a sort of Valhalla gathering of claidishly overbearing and arrogant savage men and women of all the ages."

"The Warriors" is in one movement of some sixteen minutes' duration, and, in addition to the "tuneful percussion" instruments (bells, etc.) that have become an integral part of Grainger's orchestration, contains parts for two solo pianists. Two gifted Chicago pianists, Mary Cameron and Leo Sowerby (the composer), will play the solo parts at Norfolk.

At the Evanston, Ill., Festival, Percy Grainger's Bridal Dance for solo voices, chorus, orchestra and organ, entitled "The Merry Wedding," will be performed on June 2.

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## OPERA IN ENGLISH

### Why Wait for It Until We Have English Opera?

(A Comment Upon Reginald de Koven's Birmingham Address)  
BY CHARLES HENRY MELTZER.

I had not the pleasure of hearing Mr. de Koven's address at Birmingham. I did, however, read it in your columns. And what I read appears to call for comment.

Since Mr. de Koven and I, with many other persons, founded what we named "The National Society for the Promotion of Opera in English" much water has flowed underneath our bridge. Some years ago Mr. de Koven laid more stress than he does now on the great need of having opera sung to us in the vernacular, and less on the desirability of producing English (or, if you will, American) opera—that is to say, operas composed by Americans to English words.

With much that the composer of "The Canterbury Pilgrims" said at Birmingham I agree. Especially I agree with him when he speaks of snobbery as being one of the chief obstacles to the attainment of our aims. He went too far, perhaps, when he condemned the music critics as "destructive, rather than constructive." A middle term—"obstructive"—might have been better.

Mr. de Koven was quite right in drawing distinctions between English opera and opera in English. And he was also right when he declared that one (of course opera in English) included the other (English opera). But, at that point, I must confess I ceased to follow him.

"I am very strongly of the opinion," said Mr. de Koven, "that any possibility for a national school of American music, as well as the future of the American composer, is bound up in English opera, to put it more strongly, American opera; and this in its turn bears on opera in English, or opera in the vernacular."

He said that "one (meaning English opera) must precede the other." In other words, he seemed to think that till we could get good, native operas made to English words, we should be satisfied—as many always have been—with hearing foreign operas sung in foreign tongues.

If that is his belief, in what respect does Mr. de Koven differ—theoretically—from the snobs to whom he alluded in the first part of his paper, the people who, night after night, frequent our New York opera house, applauded what they hear and have no notion of the meaning of the words sung at them?

I speak, not as a composer, but as an operagoer. Mr. de Koven perhaps spoke less as an operagoer than as a composer.

When I go to hear opera, I go with a desire, not only to enjoy sweet sounds, dramatic sounds and harmonies, but also to be privileged to know, to feel, to understand the significance of what is sung and played to me.

What did St. Paul (David Bispham's favorite Apostle) write to the Corinthians?

"Except ye utter by the tongue words easy to be understood, how shall it be known what is spoken? For ye shall speak into the air."

"I will sing with the spirit, and I will sing with the understanding also."

"I thank my God, I speak with tongues more than ye all. Yet in the church I had rather speak five words with my understanding, than by my voice I might teach others also, than ten thousand words in an unknown tongue."

Italy, as Mr. de Koven reminded us in his address, is one of the most musical countries in the world. And to support this statement our composer added that "when in Rome, about two years ago," the barber who shaved him said he had been to hear "Parsifal" eight times in three weeks.

Why did that Roman barber go to hear "Parsifal" eight times? Because, as Mr. de Koven himself explained at the Birmingham Convention, in Italy "opera is sung in the vernacular"—not only operas written by Italians, but French, Italian, German, Russian and other operas.

Then why should we not be allowed the right which, it would seem, has done so much to help music in Italy? Why, having gone so far as to point out a fact, did Mr. de Koven not go farther? Why did he not bravely point his moral?

I thoroughly—and perhaps selfishly—believe with Mr. de Koven that English (or American) opera should be encouraged. I am a librettist. I write English words for opera. At this moment I have two ambitious librettos on the stocks myself. For one of them Henry Hadley is composing.

But as an operagoer, not as a librettist, I decline to wait till our composers prove their ability to invent great operas. I claim the right enjoyed by French, Italian, German, Austrian, Russian operagoers. I want to understand "what operas mean."

When Mr. de Koven was himself a—constructive—critic, as I have been, he would harp upon the need of having foreign operas sung in the vernacular. He did not hesitate to ask even Mr. Gatti-Casazza to put logic into his management. He reminded him that, at the Scala, he had done the very things which, here, he declined to do. For it was not in French that Mr. Gatti-Casazza produced "Louise" at the Scala, nor was it in German that he produced Wagner's wonderful music dramas, but in Italian.

Truly, we are snobs or we are cowards, not to insist on having at least part of our foreign repertoire performed in English here, as it has been latterly in Chicago.

"If I know not the meaning of the voice," said the Apostle, "I shall be unto him that speaketh a barbarian. And he that speaketh shall be a barbarian unto me."



Photo by Apeda.

#### FLORENCE MACBETH AS MME. HOFER IN "THE IMPRESARIO."

As given by the Society of American Singers during their two weeks' season. Of her in this role the New York Times said: "Miss Macbeth fitted admirably into the picture of Vienna opera intrigue, and she also sang with skill." The New York Tribune declared that "Florence Macbeth was another newcomer, and her Mme. Hofer showed a sense of comedy, a voice of pure quality and much skill in coloratura."

#### New York Bohemian Club Ends Season

The tenth season of activity of the Bohemians, the New York musical club, was very successful in every way. It began November 6, 1916, with a musicale at which Ossip Gabrilowitch gave a number of piano selections. There followed a composers' evening (first performances of original compositions) on December 4, 1916, on which occasion the members enjoyed works by Edwin Grasse, Alexander Russell, Victor Harris, J. Bertram Fox, A. Walter Kramer, Carl Deis, Cornelius Rübner, N. Schildkret and A. W. Lilienthal. The tenth anniversary of the founding of the Bohemians was celebrated December 28, 1916, with a dinner at which Rubin Goldmark, the regular toastmaster of the club, made a stirring address. On the same occasion "The Impresario," a one-act comic opera by Mozart, was sung by David Bispham, Albert Reiss, Lucy Gates, Greta Torpadie and John Sainpolis.

A Leo Ornstein musicale took place January 2, 1917, when that splendid pianist performed modern French music by Ravel and Debussy. The Kneisel Quartet gave a musicale February 5, 1917, playing the Brahms quintet with the assistance of Leopold Godowsky. On the same

evening Reinhold Warlich sang a group of French songs. A reception to Pablo Casals was the entertainment of February 5. Albert Reiss (with Max Liebling at the piano) gave some humorous selections, while David Bispham did Henry Holden Huss' "The Seven Ages of Man," with the composer at the piano. Motion pictures formed the balance of the entertaining program. A modern sonata evening was given March 5. Works for the viola and piano, for violin and piano and for cello and piano respectively, by York Bowen, Henry Fevrier and Debussy were played by Samuel Lifschey, Edouard Dethier, Engelbert Roentgen, Carolyn M. Beebe, Gaston M. Dethier and Charles Cooper.

The Tollefsen Trio and the Berkshire String Quartet contributed the musical program of April 2, playing works by Boellman, Faure, Saint-Saëns and Vincent d'Indy. One of the most interesting gatherings of the club took place April 15, when a reception was extended to Ossip Gabrilowitch. The evening was of a more or less humorous nature. A formal dinner to the Kneisel Quartet, May 5, ended the season of the Bohemians. A mixed program was given and speeches were made by Rubin Goldmark, August Fraemcke, Louis Svencenski, Oswald G. Villard and Frank G. Lawrence.

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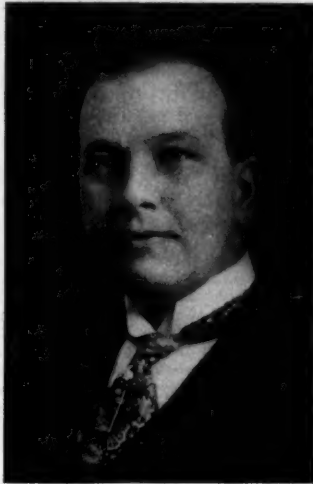
Arthur Kibbe Conducts Excellent Concert With Arthur Hackett as Soloist

Gloversville, N. Y., May 23, 1917.

Just how much the music lovers of Fulton County, N. Y., owe to the guiding genius of Arthur F. Kibbe, it is impossible to realize, but an indication of what he is accomplishing there was given on Tuesday evening, May 22, when the Fulton County Choral Society gave a concert at the Darling Theater, Gloversville. The theater was filled with a discriminating and appreciative audience, which included many from nearby cities, and on all sides was heard only enthusiastic praise for the work of the chorus and for its energetic leader. This choral society is made up generally of singers from Gloversville and Johnstown, whom Director Kibbe has selected with infinite care. There is an evenness of tonal balance, all too often absent in choral societies, which is maintained at all times. And Mr. Kibbe's singers sing as though they thoroughly enjoyed it, and each and every one seemed bent upon doing the best possible individual bit to make the ensemble artistic. The result achieved astounded many in the audience who had not expected to find the work of such a high standard, artistically. Congratulations should be mutual; Mr. Kibbe is fortunate in being able to work with such excellent material in the way of voices, and the members of the chorus should compliment themselves upon retaining so competent a leader as Mr. Kibbe.

"The Star Spangled Banner" opened and "America" closed the program on this occasion, the audience joining with a will in these patriotic numbers, so fraught with significance at this time. The choral numbers were "The Sea Hath Its Pearls" (Pinsuti), "A Rondel" (MacFarlane), "Awake, Awake" (Granville Bantock), "Music, When Soft Voices Die" (Dickinson), "March of the Cameron Men" (Granville Bantock), "The Goslings" (Frederick Bridge), three negro spirituals by H. T. Burleigh, "Deep River," "Dig My Grave" and "Didn't My Lord Deliver Daniel," "In the Harvest Field" (Schumann) and the "Challenge of Thor" from Elgar's "King Olaf." Remarkably fine singing was that which marked the three negro spirituals of Burleigh with their weird effects, wherein Director Kibbe was able to obtain some excellent gradations of tone and vivid tonal colorings. Clarity of diction was another quality which was especially marked throughout the program. Although the program was almost uniformly excellent, special praise is due Bantock's "Awake, Awake," Dickinson's "Music, When Soft Voices Die" and the two excerpts from larger numbers, "In the Harvest Field" from Schumann's "Ruth" and "The Challenge of Thor," with its martial pride.

Arthur Hackett was the soloist of the occasion, his splendid tenor voice and virile interpretations rendering his work one of the features of a most enjoyable evening. At his first appearance Mr. Hackett sang the recitative, "Ah! Fill the Cup" and the aria "Ah, Moon of My Delight" from Liza Lehmann's "In a Persian Garden," with a beauty of tone which at once won the admiration of his audience. This pleasure was deepened with each succeeding appearance, his groups being devoted to Irish, French and English songs. Those old favorites, "The Foggy



ARTHUR KIBBE,  
Conductor of the Fulton County Choral Society.

Dew," "The Snowy-Breasted Pearl" and "The Low Backed Car," made up his Irish members, the last named being especially enjoyed. Massenet, Bemberg, Faure and Lenormand were the composers represented in his French group, and the numbers by American writers were "Before the Dawn" (Chadwick), "Come to the Garden, Love" (Mary Turner Salter) and Burleigh's "The Young Warrior." His audience insisted upon extra numbers after each group, Mr. Hackett graciously responding.

A generous portion of the credit for the success of this concert is also due Jeannette Stetson, whose accompaniments were those of a thorough musician.

The members of the chorus are:

Mrs. Herbert Abbott, Mrs. Chauncey Argotsinger, Mrs. Charles Armstrong, Mrs. F. J. Barber, Eleanor Beakley, Fannie Bradt, Ruth Brust, Anna Burden, Dorothy Burr, Mrs. Peter Cinelli, Mary Clute,

Mrs. Harry Hanmer, Mrs. L. A. Hardy, Viola Hart, Mrs. Oscar Hermance, Eldora Hodder, Mrs. R. L. Howland, Mrs. F. H. Hurst, Mrs. J. W. Inch, Ivy Jenner, Ethel Lair, Mrs. John Longhenry, Wilhelmina Clissold, Mrs. G. A. Cole, Helen Cransom, Mrs. M. F. Drury, Mrs. John Duesler, Lena Foster, Mrs. C. R. Fox, Rosa M. Frank, Arvilla Frye, Florence Galinsky, Gertrude Getman, Mrs. Charles Miller, Mrs. Charles Nellis, Elizabeth Perry, Mrs. Harry Preece, Mary L. Rumrill, Mary Schlafendorf, Minna Schubert, Jessie Sturm, Beatrice Topp, Mrs. E. L. Vosburgh, Mrs. L. A. Vosburgh, sopranos; Edith Bowen, May Clark, Mrs. Emerson Davis, Marion Ellegate, Miss M. Foster, Ida Hoffmann, Mabel Hobbs, Mabel Hoose, Lelah Irving, Ray Mowers, Martha Oakford, Mrs. George Orr, Jean Patrick, Ida Shelland, Mrs. J. S. Shiner, Mrs. Percy Slade, Charlotte Smith, Katherine Smith, Mrs. Robert Stewart, Mrs. Clarence Stoner, Fannie Theurer, Mrs. Samuel Weed, Edna Wetherbee, Mrs. Zenas B. Whitney, Marjorie Wilder, contraltos; John Argersinger, Arch Batty, Charles Baumgartel, Virgil Benway, Clarence Catanzaro, William J. Clements, Emerson Davis, Claude Fancher, Fred Haggert, Arthur Hardy, Birdsey Hiller, Charles Hoffmann, George Lansing, Charles Leek, Fred Lunkenheimer, J. H. McCrevey, Austin Quigley, Frank Patten, Edward A. Smith, Emerson van Dusen, Louis Wallach, Andrew Welch, tenors; Herbert Abbott, W. H. Allen, Harry Arnold, Theron Carr, W. G. Cotton, Albert Garrett, Harry Hanmer, J. W. Inch, Robert Martin, Walter Mount, George Saunders, Kurt Schaefer, Charles Shannon, Chester Shepard, Leo Staley, Homer van Vliet, Walter Williams and Louis B. Wolfe, basses.

The board of directors consists of W. W. Strong, president; W. G. Cotton, vice-president; Viola Hart, Elizabeth Perry, secretaries; Frank Patten, treasurer; Walter Mount, librarian; Mrs. Z. B. Whitney, Helen C. Wilbur and Prof. E. L. Meritt.

### Mana Zucca Musicale

A charming impromptu musicale at the home of Mana Zucca occurred on Monday, May 21, when several artists were heard in works by this interesting and successful composer. Muri Silba played "Fugato Humoresque," after which came a number of songs. Renée Schieber was heard in "Priore d'amour," Rosalie Zeamans sang "Little Chick" and "The Sleepy Man," followed by Gordon Kay in "If Flowers Could Speak" and "Sprich zu mir." The "Valse Brillante" was played by Rhea Silberta and "Mother Dear," sung by Edward Lankow, completed the list of musical numbers.

In addition to this delightful program the interest of the occasion was enhanced by readings from "Chantecler," given by Therese van Grove, a protégée of David Belasco.

### Lewing Plays for Fraternal Musicians

Adele Lewing, the well known pianist and composer, was a guest at the banquet of the Fraternal Association of Musicians, New York, last week, and at the close of the dinner appeared as special soloist. She played works by Schubert-Liszt, MacDowell, Robert Fuchs, and, by request, two of her own etudes, creating genuine favor. She will give special courses during the summer for pianists, students and teachers.

# OLIVE NEVIN

## SOPRANO

*Jersey Journal, Saturday, April 16, 1917.*

The name "Nevin" is inseparably connected with all that is best in American music, and Miss Olive Nevin is a worthy representative of that name.

*Hoboken (N. J.) Observer, April 16, 1917.*

The main feature of the entire program was the singing of Miss Olive Nevin. Possessing a soprano voice which combines a wide range, clearness and beauty, she more than lived up to the expectations of the audience. Her best number was a selection from Verdi's "Rigoletto," soprano solo, "Caro Nome," which scored an instant hit. The applause was so insistent that she was compelled to respond to an encore with a number of a light and airy nature. She also sang in several other numbers in which her wonderful voice was plainly heard above the volume of the chorus.

*Elizabeth (N. J.) Journal, April 16, 1917.*

She possesses a rare voice of lovely lyric quality and combines with it an intense dramatic feeling. Her versatility enables her to be artistic in



any sort of composition, from the tenderest lullaby to the most florid coloratura aria.

*Deutsches Journal, New York, April 16, 1917.*

The principal soloist was Miss Olive Nevin, who made an instant success with her very beautiful and splendidly used soprano voice in Verdi's aria, "Caro Nome." She will long be remembered.

*The Sewickley (Pa.) Herald.*

The singer showed great power, range and purity of tone, but perhaps was most perfect in her intelligent and artistic musical interpretation of the songs, those containing musical and dramatic climaxes being the most pleasing numbers on the program.

*Los Angeles Times.*

Miss Nevin displayed a rare voice of lovely lyric quality, and her intense dramatic feeling makes it possible for her to interpret all schools with equal facility.

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Peterson, Sophie Braslau, Johannes Sembach,  
Paul Althouse, and Clarence Whitehill  
as Soloists

Buffalo, N. Y., May 20, 1917.

Buffalo's ninth May Music Festival, given by its Philharmonic Society, was held in Elmwood Music Hall on Thursday, Friday and Saturday evenings of last week and in many respects this important musical event is to be noted as one of the greatest achievements of that organization.

The forces combined for the three concerts were the Chicago Symphony Orchestra, Frederick Stock, conductor, the Buffalo Philharmonic Chorus of 240 voices, Andrew Webster, conductor, and these seven prominent solo artists: Mabel Garrison and May Peterson, sopranos; Sophie Braslau, contralto; Johannes Sembach and Paul Althouse, tenors; Clarence Whitehill, baritone; Jan Sicksz, pianist.

The hall was beautifully decorated throughout, the festive attire this year sounding the spirit of the times with the Stars and Stripes everywhere in evidence. The stage was extended to accommodate chorus and orchestra and the seating arrangements of the hall were improved by rows of attractive boxes at the sides, from which rose elevated tiers of seats.

**First Concert**

The strains of "The Star Spangled Banner" opened the festival—chorus, orchestra and audience participating. Mr. Stock was then given his usual cordial reception by the audience and in the Euryanthe overture (Weber), he conducted his forces through a masterful performance and one of great beauty.

The "Fairies," Henry Hadley's attractive work for chorus, orchestra and soprano solo, followed, and in beauty of tone, spirit and freshness, the work of the chorus was ever a delight, the applause granted conductor and singers being richly deserved. In a short solo part Miss Peterson, who fairly enchanted a Buffalo audience on a former occasion, again revealed her rare vocal and artistic endowments.

The second choral offering of the evening was "The Blessed Damsel," Claude Debussy's exquisite setting of the Rosetti lines. This number was performed by Miss Peterson, Miss Braslau, women's chorus and orchestra and was decidedly the most charming work of the evening. The lines of fancy and mystery, so well matched in the musical content, were delivered with ethereal beauty of tone by the women's voices and the solo parts entrusted to the soprano and contralto were interpretations of artistic skill. In the admirable performance of the orchestra a perfect background was provided. Jan Sicksz, the Dutch pianist, played the Saint-Saëns concerto in C minor.

The remaining orchestral offerings were "Danse Rhapsody" by Delius, a composition of novelty and attraction, and the closing number, "Finlandia," Sibelius' symphonic poem.

**Second Concert**

Friday evening was given over to the performance of Mendelssohn's "Elijah" by chorus, orchestra and soloists. This performance will undoubtedly stand out as one of the greatest attainments in the history of Buffalo's festivals, for in the interpretation of Mendelssohn's wonderful composition the Philharmonic Chorus outdid all previous efforts. Mr. Webster exercised admirable control of his singers at all times, and the surety of attack, volume, tonal beauty and spirit which marked the singing of the choral numbers spoke for a standard of excellence of the highest order.

The soloists were Miss Garrison as the Widow and the Youth, Miss Braslau, an Angel, Mr. Whitehill, Elijah, and Mr. Althouse, Obadiah. Mr. Whitehill sang his role with intense dramatic fervor and nobility of voice. He was at all times convincing, and his great art was deeply appreciated.

To describe justly the performance of Mr. Althouse would be to summon all the known adjectives of superlative praise for art. His voice, a tenor of warmth and fullness, his diction perfect, his every phrase revealing finished art, all contributed to an artistic result long to be remembered. His delivery of the well known aria "If With All Your Hearts" brought forth the most spontaneous applause of the evening. Miss Garrison, new to Buffalo, won favor immediately. Her clear, flexible soprano lent beauty to all her lines, and her interpretation of the aria "Hear Ye, Israel," was a model of traditional style and artistic finish. Miss Braslau added to her success of the first night in her artistic singing of the alto score.

Praise only can be written of the admirable playing of the orchestra, and the conductor, Mr. Webster, deserves the sincere congratulations of all who were privileged to hear this great performance of a great work.

**Third Concert**

The concert of Saturday evening was a brilliant close to the festival, the program of artistic worth and variety leaving nothing to be desired. Mr. Stock and his men gave a highly spirited performance of Humperdinck's prelude to "Die KönigsKinder" as the first official number, and also afforded immeasurable satisfaction in later numbers of Wagner and Strauss. The leader and his men were received with great enthusiasm, the prolonged applause being highly significant of another triumph for this sterling organization.

The singing of the chorus lost none of its spirit and fine quality on this third night. Mr. Webster has trained a

body of singers of which he may well be proud, and in the two choral offerings, Moussorgsky's "Joshua" and Gounod's "Unfold, Ye Portals," admirable effects were secured. The Moussorgsky number was spirited and decisive in its interpretation and the Gounod chorus was given with inspiring dignity and volume of tone. It can be said in all sincerity that the Philharmonic Chorus this year has reached its highest degree of perfection, and the organization may be looked upon as a credit to the community.

The soloists of the evening were Mabel Garrison and Johannes Sembach. Miss Garrison, who impressed favorably in the oratorio of the previous evening, was given a real ovation for her part in the program. Her first aria, "Queen of the Night," from Mozart's "Magic Flute," was delivered with vocal purity and freedom delightful to hear, and at its close the enthusiasm of the audience was unbounded. In her air from "The Pearl of Brazil," granted as encore, the singer treated her hearers to an example of perfect vocal art, and recalls after this number were so many that the young artist reappeared, this time singing "Dixie." Miss Garrison's participation in the festival has established her in the firm favor of Buffalonians.

Mr. Sembach, a great artist never before heard in Buffalo, sang Lohengrin's "Narrative" and the "Prize Song" from "Die Meistersinger." Beauty of voice and surpassing art marked every utterance of this singer, his versatility and unlimited resources being fully attested in his delivery of a "Pagliacci" air as encore. Of great charm was his singing of the "Prize Song," and to the insistent demands of the audience he graciously added another Wagner number.

As the last note of the final choral work died away chorus and audience joined in the singing of "America," bringing to a close Buffalo's ninth May festival, which may be recorded as the greatest artistic success of them all.

**Notes**

It is to be hoped that these annual festivals may continue, and for the privilege of the present and past events thanks are due the guarantors and participants who have made them possible even against financial odds.

The official souvenir program with explanatory notes, texts and portraits was prepared by H. Tracy Balcom.

The Philharmonic Society has these officers: Hans Schmidt, president; H. Tracy Balcom, vice-president; William H. Daniels, vice-president; Robert Heussler, vice-president; George T. Ballachey, secretary; Horace Reed, treasurer; Andrew T. Webster, conductor.

EDWARD DUNEY.

**LOS ANGELES**

Los Angeles, Cal., May 21, 1917.

An evening of manuscript compositions by members of the Musicians' Club was given on May 14, which proved to be of great interest. The meeting was largely attended and there developed a spirit of comradeship that speaks well for the future of the club and its usefulness in bringing musicians together in a social and artistic way. The program follows: "Fantasia" sonata for piano (S. Camillo Engel), S. Camillo Engel; two songs, "The Good Shepherd" (words from the Spanish of Lope de Vega, by Longfellow), "A Farewell" (Charles Kingsley), Hague Kinsey, Clifford Lott; scherzo for piano, violin, viola and cello (Roland Diggle), Messrs. Seyler, Bierlich, Kopp and Alter; two songs—"Destiny" (melody on two notes), Prologue: "Birth sounds the note of mortal life, and death eternity; what chords and discords these between are writ by Destiny" (Frank H. Colby), "O Salutaris" (monotone), Charles Henry de la Platte; pianoforte solos—"June Impressions"—"The Flue God," "Rainbow Spring," "Myste-

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rious Story," "Korkoski Dance" (Homer Grunn), Homer Grunn; "A Song of Penitence" (quartet accompaniment) (P. Shaul Hallett), Clifford Lott, Messrs. Bierlich, Staples, Kopp and Alter; male quartet, "The Rosebud" (G. A. Mortimer), G. Haydn Jones, Arthur Babcock, F. G. Ellis and G. A. Mortimer.

#### Summer Work at Southern California University

Summer work in music, of so high a standard that music teachers themselves will be the students, is to be carried on at the University of Southern California.

This is the first year that the musical instruction at the university has been of advanced order. The result is that many Southern California teachers who ordinarily go north or east during the summer months have decided to stay in Los Angeles. Elementary courses will also be given.

The principal work in music is to be done by Carolyn Alchin, now of Los Angeles, and musically educated in Berlin. Miss Alchin is the only woman in the world who has written a work on harmony. Not only this, but the harmonic method which she has invented has been indorsed by Fritz Kreisler and many other great musicians as the most up to date and advanced system of its kind.

Miss Alchin's pupils are themselves all teachers of music or composers. She teaches composition through her unique system of "Ear Training and Tone Thinking." The student is taught to "hear" full compositions for piano and orchestra without a note being struck on any instrument.

In composing, Miss Alchin trains her students to "hear" the entire completed piece inwardly before putting a mark on paper.

The work in harmony is similarly radical. Miss Alchin has, so to speak, turned the old method of harmony upside down. Instead of treating the bass as a separate element with laws of its own, she teaches that harmonization is, in fact, born out of the melody.

This results in far greater command of ultra-modern harmonies, and shatters at a blow the shackles of the old theory.

Her courses will be given at the College of Liberal Arts. The summer session begins on July 2 and ends August 11.

#### Artist-Pupil of G. Haydn Jones Debuts

Norina Coleman, artist-pupil of G. Haydn Jones, made her debut in a very interesting program before the Ebell Club Thursday evening, May 10.

Mrs. Coleman is the possessor of a rare coloratura soprano that bespeaks good training and a splendid sense of interpretation. Particularly pleasing were her higher tones, clear, true and of excellent quality. Her diction was very good, one did not have to strain the ears to catch the words even in the softest tones, so clear was her enunciation. Her sense of interpretation was good, something very often lacking in our younger singers. Mrs. Coleman sang numbers from Tchaikowsky, Spencer, Terry and Grainger. One of her most delightful numbers was "The Butterfly's Wooing," this number being especially well rendered.

Assisting Mrs. Coleman was Helen Mears, pupil of that eminent teacher, Vernon Spencer. She is a young woman of no mean ability. She shows a marked talent, good training, but her playing strikes the writer as lacking somewhat in warmth. This was due somewhat to the fact that Miss Mears' program consisted of but two brilliant numbers, which left her audience a trifle disappointed at the end.

Mrs. Hennion Robinson contributed largely to the success of the evening by her able accompaniments.

#### Notes

Homer Grunn presented his pupil, Irvana Shanklin, in a piano recital assisted by Katherine Fiske, violinist, on May 7. An interesting program was rendered. Miss Shanklin proved to be a young artist possessing genuine merit. Her inborn musical talent is evident, and she shows the results of good schooling under her eminent teacher. Her style is brilliant and her interpretations good. She plays with poise and musicianship and bids fair to be a musician of genuine worth.

Nell Lockwood, contralto, gave a recital of Indian songs in costume on May 21 at the Normal School auditorium, her program including works by Troyer, Elliott, Burton, Cadman and others. Miss Lockwood has made a study of the Indian manner and interprets their tribal melodies and arrangements of their songs in a most interesting way. She also possesses a voice of real beauty which adds much to her offerings. Her recital was greatly enjoyed by a large audience.

Songs by Gertrude Ross were heard on May 11 at Hamburger's Auditorium. Mrs. Ross was assisted by Grace Mabee, Mme. Hesse-Sprotte, Harold Proctor, Howard Martindale and Arthur Blakeley. Mrs. Ross was at the piano. These compositions are very excellent, full of melodic beauties and excellently written. They also offer sufficient variety to admit of being presented on a single program.

May Mukle played at the Friday Morning Club on May 18 and scored an immense success. Her playing is too well known to readers of the MUSICAL COURIER to demand an extended review. Her splendid musicianship, fine tone and clear technic prove her to be an artist of the highest type, and her very sympathetic character and great personal magnetism win the instant approval of her audience. She was warmly applauded by a very large number of admirers.

Josef Rosenfeld, violinist, gave an introductory recital at Blanchard Hall on May 19, assisted by Will Garroway at the piano. Mr. Rosenfeld, who has come here to locate, proved to be a highly trained artist, possessed of a well developed technic and a fine tone. His recital was an artistic success.

F. P.

#### Herschmann Pleased Conductor

Joseph Pache, conductor of the Baltimore Oratorio Society, considers Arthur Herschmann, who recently was his baritone soloist, to be mentally and vocally what he requires from a singer. When a suitable work is decided upon, Mr. Herschmann is to appear with this fine choral society again.

## THE ARTIST-TEACHER AND THE TEACHER-ARTIST

### Oscar Seagle Follows Great Master Singer Traditions

According to his custom, Oscar Seagle will devote the summer to teaching. He opens this week his school at Schroon Lake, in the Adirondacks, where he will stay until the opening of the concert season in October. Every winter Seagle finds he has to meet an increasing demand for his services and realizes that the fame he gained abroad as a pupil of Jean de Reszke is finding a parallel in the recognition of his unique ability by this country.

Seagle is a rarity among modern artists in that he has succeeded both as a concert singer and as a teacher. His rivals are of two kinds, those who teach successfully but are unknown on the concert stage and those who, successful in concert work, have no ability to impart their knowledge. In devoting himself to both lines of endeavor Seagle but carries on the traditions of the great master singers of older days when the artist was the teacher and the teacher the artist.

Seagle's past concert season has been his most successful. Since his initial recital in Grand Rapids, Mich., November 2, he has been busy continually, rushing back to New York, however, whenever it was possible, to give instruction to the many pupils who live in that city, for he realizes the need of constant supervision over the work of all those who devote their summers exclusively to singing under his direction. His recitals have carried him over a good part of the country, including the large cities of the East, a number of Texas engagements, and the usual Southern and Middle Western dates. The truly amazing fact about Seagle is the great number of re-engagements he fills. Year in and year out he returns to a number of cities; an unusual state of affairs, because as a rule the limited opportunities of the smaller cities make for a change of artists during succeeding years, as only in that way is it possible for them to hear a wide variety of kind and quality of music.

Next year, as far as his recital efforts are concerned, Seagle plans to do even more work than heretofore. Though continuing the singing of the modern art song, he will lay greater emphasis upon the folksong, particularly those of America. Through the co-operation of Henry T. Burleigh, he has secured concert arrangements of many negro spirituals in addition to those which he has been introducing so successfully during the past two months. Those who have heard him believe fully that next year will witness his greatest success and that this success will be due to a great extent to the awakening interest Americans will take in the folksongs of their own country.

The summer school at Schroon Lake, N. Y., will be filled to its capacity as usual, the following pupils being expected: Maude F. Bollman, Rockford, Ill.; Florence Boyer,

Nashville, Tenn.; Mrs. George Barrell, Buffalo, N. Y.; Ethel Best, California; Julia Ann Crosby, Memphis, Tenn.; Mrs. O. H. Muehler, Memphis, Tenn.; Mrs. F. G. Krowley, Columbus, O.; A. Y. Cornell, Brooklyn, N. Y.; Lawrence Flinn, Springfield, Ill.; Glenn Friermood, Indianapolis, Ind.; Mrs. Glenn Friermood, Indianapolis, Ind.; Edith Flickinger, Council Bluffs, Ia.; Juliet Griffith, Brooklyn, N. Y.; Edgar Howerton, Durham, N. C.; Rosina van Dyck, New York City; Cecile Hill, Indianapolis, Ind.; Pearl Johnson, St. Paul, Minn.; Harold Kellogg, Dallas, Tex.; Mrs. T. W. Lewis, New York City; Miss E. Lee, California; Paul Lundy, Natoma, Kans.; Leonore Miller, Chattanooga, Tenn.; Marian McClelland, Decatur, Ill.; Mrs. E. Moyer, Indianapolis, Ind.; Stella Lea Owsley, Denton, Tex.; David A. Soderquist, New York City; Ray Slater, Boston, Mass.; Sarah Savery, New York City; Frances Seddon, St. Paul, Minn.; Mrs. Sidney Thayer, Haverford, Pa.; Mrs. Mary H. Thompson, Peoria, Ill.; Mrs. A. G. Thomas, New Orleans, La.; Harold van Duzee, Minneapolis, Minn.; Esther White, Summit, N. J.; Clara Williams, Minneapolis, Minn.; Florence Watkins, New York City; Charlotte Warren, Buffalo, N. Y.; Myrna Wright, St. Paul, Minn.; Harriet Casady, St. Paul, Minn.; Mrs. L. A. Soward, Dayton, O.; B. G. Grenfel, Glasgow, Ky.; Jessie Lynde Hopkins, Galesburg, Ill.; Mrs. Beach, Galesburg, Ill.; Mrs. W. E. Harrington, Tyler, Tex.; Mary W. Hatcher, Chattanooga, Tenn.; Florence P. Ledger, Hartford, Conn.; Daisy Cantrell Polk, Glens Falls, N. Y.; Cecil Wright, Glens Falls, N. Y.; Grace Swartz, Albany, N. Y.; Mary Goode Royal, Dayton, O.; Fredarika Green, Decatur, Ill.; Ruth Easton Hipple, Des Moines, Ia.; Mrs. J. W. Canada, Memphis, Tenn.

A valuable addition to the colony will be Anton Hoff, conductor and coach.



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### Paulo Gruppe Delights Rochester Music Lovers

Paulo Gruppe, the cellist who has won excellent success in the United States and abroad, recently gave a joint recital with his cousin, Hazel Gruppe, pianist, at Rochester, N. Y. "Mr. Gruppe disclosed an art that is thoughtful, sincere and unmarred by mannerisms or affectation. His tone is large, round, clear and authoritative and he plays with an obvious love and reverence for his instrument. Mr. Gruppe's technical mastery is unquestioned and his performance throughout both his groups was eloquent both in tonal and interpretative quality." Thus did the Rochester Evening Times comment upon his work, and the Democrat and Chronicle of that city stated that "He plays with



PAULO GRUPPE,  
The cellist, with his cousin, Hazel Gruppe, and his little sister, Virginia.

much expression and an unmistakable sureness." The Rochester Herald spoke of Mr. Gruppe as "one of the greatest of Dutch cellists," and declared that "he selected numbers perfectly adapted to the rich beauty of his instrument and played them with moving warmth, richness of tone and perfection of touch."

### Musicians Up and Doing

On the evening of Monday, May 21, the Army and Navy Comfort League of the Musicians' Club of New York, gave an entertainment at the rooms, 62-64 West Forty-fifth street, for the benefit of the League. The program was unique and properly attuned to the spirit of the hour. Deems Taylor, who went into the trenches at Verdun as correspondent for the New York Tribune, gave a thrilling talk on his experiences while there, painting word-pictures of the heartrending conditions and scenes of which he was an eye witness. The realism of these stirred the blood of those present to an eager response, when the appeal was made by Mrs. Julian Edwards for general and generous co-operation from the club members for the work on hand.

Mrs. Edwards outlined briefly the plans which the women of the club were actively engaged in projecting, to secure the best results, and their willingness to meet their share of the work, to aid the Nation. Donations of materials (especially buttons), and money, were urgently requested, but most of all a plea was made for personal assistance at the meetings—twice weekly on Tuesdays and Fridays, from 10 to 6—where predominates the humming of sewing machines, accompanied by the click of knitting needles in the rooms in which hitherto music has reigned supreme. Arthur Delroy then treated the audience to an unusually interesting and eye opening "Psychic Hour." After which illuminating discourse, he "read palms" much to the enlightenment of those who were fortunate enough to have their hands selected.

This (Thursday) evening, May 31, at 8:30 p. m., an informal dance will be given at the clubrooms to aid the League further in its splendid endeavor. General dancing, including Fish dance, Broom and Torpedo dances will be followed by an exhibition of interpretative dancing by pupils of Louis H. Chalif.

Many artists have volunteered their services, so there is a promise of charming and selective concert programs to follow later in the season, to assure results and thus augment the sums required by the League to supply an ever growing demand for materials.

### Mme. Matzenauer's Plans

Margarete Matzenauer left New York the first of this week for Pine Hill, in picturesque Ulster County, New York, where she plans to spend four months of complete rest. She has taken a beautiful home which is perched

upon the top of a hill some 2,000 feet above the sea level, and there, amid the inspiring scenes which Nature has provided, she will seek to gain impetus for next season's work, preparing her concert programs. Her little daughter, Adrienne, and her parents accompanied her, and she is delighted with the prospect of having a vegetable garden; "and I shall probably also raise potatoes," she added. Early in September Mme. Matzenauer will start on a tour which will take her to the Pacific Coast, returning East in time for the beginning of the Metropolitan Opera season. It will be welcome news to opera devotees to learn that she will be with that company throughout the entire season.

### An Artist-Pupil Demonstrates

#### George C. Huey's Theories

George C. Huey, the pianist and pedagogue who has developed what he terms the art of technic to a remarkable degree and who has spent a great deal of time in research work along these lines, both in his studios at Pittsburgh and McKeesport, Pa., and at various other music centers, numbers among his artist pupils, Freda Victoria Tolin. This young pianist, still in her teens, plays with a technical mastery and an interpretative insight which are absent in the work of many far more mature artists. Miss Tolin,



FREDA TOLIN,  
Pupil of George C. Huey.

who is of Swedish descent, began the study of piano at the age of seven, and for the past eight years has been a pupil of Mr. Huey. Nor could Mr. Huey wish a better proof of the truth of his theories than the work of Miss Tolin as a keyboard artist. There is tone coloring of rare beauty in all her work, this being a factor upon which Mr. Huey lays special stress. But Miss Tolin is no longer to be placed in the pupil class. She is an artist of very genuine talents, and Mr. Huey is mapping out for her a career as a concert artist. Her ability and that of Mr. Huey was demonstrated ably at a recent recital before a number of exacting music lovers, who had nothing but the highest praise for both.

### New York College of Music Recital

The playing of the orchestra of fifty players, both sexes, was a special feature of the May 25 recital given by students at the New York College of Music, Hein and Fraemcke, directors. They performed the overtures to "Magic Flute" and "Muette de Portici" with good effect. August Fraemcke conducting. A very fine performance of all the pianists of the evening is to their credit; it was noted on all sides. The soloists of the program, in the order of their appearance, were Marie G. Bighouse, Florence A. Buckley, Alice LaRoy, Marie Fleischer, Dorothy Ginsberg, Myra L. Wood, Harriet D. Walker, Agatha Behrens, Tessie Garramone, Mary E. McCarthy and Hazel V. Dean. Lucille Blah, Harriet Walker and Nat L. Lyons played a Haydn trio and standing room was in demand. The annual commencement concert will take place at Aeolian Hall, Friday evening, June 8.

### Reinald Werrenrath's Work Evokes Praise

In a recent issue of the Philadelphia Public Ledger there appeared the following letter regarding the singing of Reinald Werrenrath in the performance of Bach's "St. Matthew Passion," which was given in that city by the Philadelphia Orchestra, Leopold Stokowski, conductor.

To the Editor of the Public Ledger:

Sir—I cannot neglect the opportunity to express my appreciation of Mr. Werrenrath's noble work in the performance of the Bach "St. Matthew Passion" music. Not only did he perform his part well vocally and with fine enunciation, but he realized the full solemnity and depth both of the music and the text, delivering the same with religious fervor.

I have heard four prodigious performances of this sublime work at the St. Thomas Church, Leipzig, and I frankly admit that Mr. Werrenrath's rendition of the baritone part compares favorably with that of the artists who sang on those occasions. LYDIA WISCHMAN.  
Germantown, March 31, 1917.

This unsought endorsement of the splendid art of this American baritone is indicative of the general opinion which his singing has created throughout this country wherever he has been heard.

### Schirmer Issues the Russian National Hymn

G. Schirmer, Inc., has just issued the music of the new "Hymn of Free Russia" in a well made arrangement by Kurt Schindler, with the text translated by Vera and Kurt Schindler. This is the same melody by Grechaninov which is printed on page 7 of this issue, harmonized by Clarence Lucas. The Schirmer edition, with the Schindler harmonization, and an effective piano accompaniment, is issued in sheet music form for solo voice, and also in octavo form for chorus. Like all the Schirmer publications, it is tastefully and clearly printed. The tremendous demand for the new work brought with it an over-sale of the first edition before it could be run off the presses, and a large second edition was immediately begun, which is selling like the proverbial hot cakes.

### Küzdö's Summer Teaching

Victor Küzdö, authorized teacher of Leopold Auer's method of violin instruction, will spend the summer at his farm on Osceola Lake, Westchester County, which he recently bought. He will be at his studio, 560 West End ave-



VICTOR KÜZDÖ.

nue, New York, twice a week, to take care of his large summer class of out of town pupils.

### French Pianist Available

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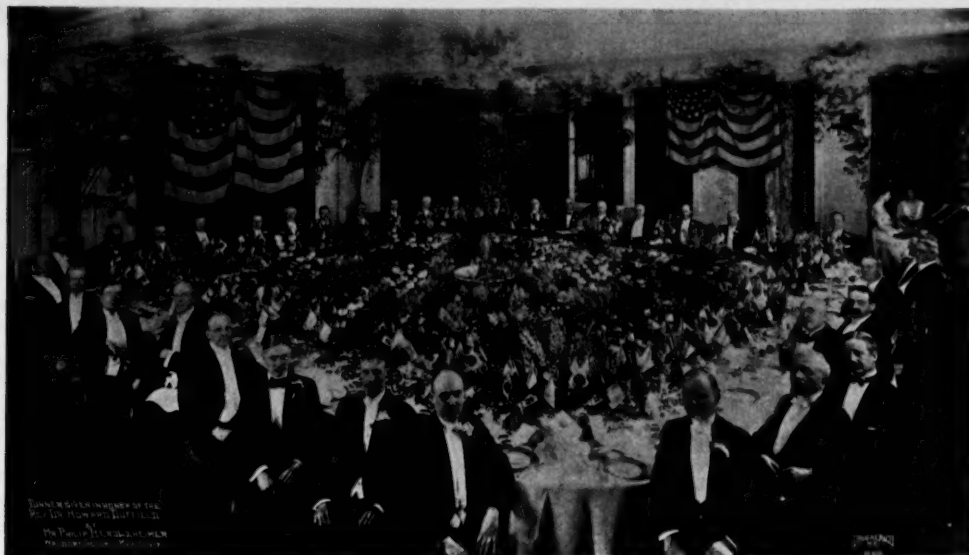
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FLASHLIGHT OF THE DINNER GIVEN IN HONOR OF THE REV. DR. HOWARD DUFFIELD BY PHILIP BEROLZHEIMER AT THE WALDORF-ASTORIA, NEW YORK, RECENTLY.

Among the guests were many well known musicians, business men, judges, senators, etc. During the banquet, the Elsa Fischer String Quartet played the Debussy quartet in G minor, Bizet's adagio from the "L'Arlesienne" suite, the polka from Sokoloff's "Les Vendredis," Rask's "Butterfly," Glazounoff's "Orientale" and the allegro from Grieg's quartet in G minor.

### American Institute Recitals

A long program, largely made up of piano pieces played by children of all ages, made up the recital at the New York American Institute of Applied Music, Kate S. Chittenden, dean, May 26. All showed the evenly developed technique and striving for truly musical playing, characteristic of those taught at this institution, playing without notes, with tasteful pedaling. Samuel Prager, ten years of age, played Beethoven's sonatina, op. 49, No. 1, extremely well. "In Arcady," with violin obligato, by Woodman, member of the faculty, was substituted for a Hawley song. Mildred Deats singing it well. Others sharing the piano numbers were Charles Beltrami, Viola de Renze, Raymond Ross, Dorothea Smith, Eileen Wood, Edna Tuvo, Flora Oneto, Edith Schroeder, Sidney Levy, Bessie Morris, Newman Winkler, Etta Schult, Elise Dardek, Margaret Tucker, Edna Terry and Margaret Spatz. The violinists, pupils of Mr. Schradieck or his assistant, Mr. Raudenbush, and who played with good tone and bowing, were Jack Beltrami, Bennie Lederman, Morris Rashinsky and Jeanette Dalton. The singers were Mildred Deats and Hinkle Barcus, and a cellist, Arnold Koch, played in the final trio by Haydn. "Well trained," "good interpretation," "clean technique," "talented child," "much feeling," "plays very well," "splendid talent," "gracefully done," these, and similar expressions were heard on all sides following the playing and singing.

Margaret Spatz, a talented young student of Miss Ditto at the American Institute of Applied Music, was heard in a piano recital in the auditorium of the institute, May 25. In a program that would have taxed the ability of much older students, she exhibited fine gifts, and won the hearty commendation of her hearers. At the head of the program was Beethoven's sonata, op. 10, No. 1, which was played in well nigh faultless manner, followed by compositions of Bach, Grieg, Longo, Reinhold, Hartz, Mozart and MacDowell. Two Chopin waltzes op. 70, No. 3, and op. 64, No. 1, were especially well performed. At the close, Mozart's sonata for violin and piano (Köchel edition, No. 376) was rendered by Miss Spatz and Javier Cugat, and their excellent playing and the treatment of the ensemble work was noteworthy and highly appreciated.

### Third "Pop" Concert of Orchestral Society Will Enlist Notable Artists

The third "pop" concert by the Orchestral Society of New York, Max Jacobs, conductor, will be given at the Standard Theater, New York, on Sunday evening, June 3, when the assisting artists will be Evelyn Starr, violinist; Grace Hofheimer, pianist, and Vernon d'Arnalle, baritone. The program announced is as follows: Overture "Freischütz" (Weber), Indian suite (MacDowell), violin concerto (Mendelssohn), prelude to third act of "Lohengrin" (Wagner); three piano solos, "Le Coucou" (Daquin), "Witches' Dance" (MacDowell), scherzo (Chopin); Norwegian dances (Grieg), Hungarian rhapsody, No. 2, (Liszt); Mr. d'Arnalle will sing an aria from "Traviata" (Verdi).

### The von Ende School of Music Events

May 23 an audience which included the presence of some well known New York composers, two of whom were Platon Brounoff and Walter Kramer, heard a violin recital by Lucile Collette of the faculty of The von Ende School of Music, New York. The annotations on the program of the present writer contain such sentences as "well played," "good expression," "fine technique," "dependable memory," etc., which briefly names some of the points of merit of the violinist. For encore she played Kreisler's "Tambourin Chinois."

May 25 Phyllida Ashley (a Stojowski pupil) gave a piano recital, playing works by Beethoven ("Sonata Appassionata"), Schumann ("Papillons"), Chopin, Paderewski, Mason, Stojowski and Moszkowski. She gave what might be characterized as a wonderful interpretation, for such a young girl, of the Beethoven sonata and the Schumann work was well played. Stojowski's effective "By the

Brookside," was played so well it had to be repeated, and her big technique shone in the Moszkowski concert study in G flat. As encore she added Paderewski's "Cracovienne." Exacting instructor as he is, Mr. Stojowski was overheard in expressions of satisfaction with the playing, adding "I believe she will become well known."

### St. Botolph's Soliloquy

The recent false reports, which found no place in the MUSICAL COURIER, that the Boston Symphony Orchestra was to be disbanded, aroused the soul of a local poet to a fine fit of frenzy, the result of which was the following contribution to the MUSICAL COURIER.

Well might certain "muck" raking journalists, says he, who recently have displayed a narrow-minded tendency to emphasize chiefly the two middle syllables of Boston Symphony Orchestra, revise their ideas, in view of this record, and read with such appreciation as they are capable of the opinion of an adopted Bostonian, as expressed in

#### ST. BOTOLPH'S SOLILOQUY.

St. Botolph sighed: "It seems this town  
Is living on its past renown!  
While once the 'Hub' to these good folk,  
It now appears a simple spoke!  
They still prate of its history:  
Of how the Puritans served tea,  
And Paul Revere's brave midnight ride  
(One hears of these on every side);  
Of Concord Town; of Wayside Inn,  
Whose quaint old tales still credence win;  
Of minute-men whose gun first spoke  
And all the dogs of war awoke  
That led to freedom of this land  
(Their pride in these we understand);  
Of that great galaxy of souls,  
Whose names the God of Fame enrolls  
In capitals of living gold!  
But how can they their pride uphold?  
A noble past is fine, no doubt,  
But seems their fame has petered out!"  
St. Botolph sighed and wiped his eyes,  
And through his glasses looked most wise,  
Then wide his smile and bright his eyes,  
To softest cadence turned his sigh,  
As shifting glances chanced to fall  
Upon the old Symphony Hall!  
"Ah! So it seems my answer's here!  
They need not dissolution fear;  
The gold still runs, it seems to me,  
Since they maintain the Symphony!"

### Miller Vocal Art-Science Evening— Adelaide Gescheidt Pupils Sing

A song recital by the Miller Vocal Art Science students of Adelaide Gescheidt, and a lecture by Dr. Frank E. Miller, was largely attended May 24 at 17 West Fifty-fourth street, New York City.

Dr. Miller's lecture was intensely interesting. He explains not only a new road to vocal expression, but gives practical demonstration that his ideas are correct by the splendid results shown in the pupils' voices. He illustrated his lecture by slides showing the exact placing of the vocal organs. He showed how, as he in part expressed it, "the vocal cords convert the cyclone of rushing air into musical sound; the artistic sound we call voice is due to vibrations in the body." He emphasized that "voice originates in the dynamic unit, combining vocal art and vocal science into that of vocal art science, insists on the exact correlation of the physical and the psychic in tone production."

He spoke of the way each nation expresses itself, and showed the relation of their language to their personalities. He later took up the relation of color to tones. He gave a practical suggestion for present troubled times by saying that if officers gave commands in proper tones it had an effect on the ultimate result of the command by the impression conveyed to the soldiers' minds. In other words, the heart and mind must control any tone in order to bring to command song or speech.

In the musical program special mention should be made of the duets, "On Wings of Music" (Mendelssohn), "All Thru the Night" (Old Welsh melody), by Sylvia Harris, and Bessie Gregory. Franklin Karples, tenor, sings with sympathetic voice. The voices of the quartet, Misses Tweedy and Gregory, Messrs. Remig and James, blended beautifully. Mildred Borom sang the aria, "A fors è lui" with a clear, sweet voice. Violet Dalziel possesses a sweet, appealing voice, which showed to good advantage in "Care selve" (Handel), "Chère nuit" (Bachelet), "Spring Song" (Mendelssohn). William James, baritone, and Howard Remig, tenor, gave a group of songs and sang with understanding and appreciation of the words.

### A Tribute to Two Young Russian-American Pianists

The critic of the New York Sun in his review of the concert season of 1916-1917 paid the following unusual tribute to two young pianists, who made their New York debut during the season. It happens that they are fellow countrymen, notwithstanding their names, both native born Americans of Russian descent.

"In the season just closing at least two new pianists attracted more than passing attention, and of these one seems likely to reach public recognition with comparative swiftness. Mischa Levitzki is this boy's name. New York music lovers know him well already, and without doubt he will not be long in making his way in other cities. Boguslawski, of Kansas City, is the other, and he left some uncertainty behind when he played here. His program did not force him to demonstrate the possession of the highest interpretative powers, and so we cannot be sure that he has them. His skill as a pianist of genuinely musical quality was proved. Levitzki promised to be a great artist. His progress will be watched with interest." This is the Sun's critic's tribute.

### Stillman Kelley Works Played Often This Past Season

Below is a record of the performances enjoyed during the year by some of Edgar Stillman-Kelley's compositions:

"ALADDIN" SUITE.  
November 3—Dayton, Ohio. Cincinnati Symphony Orchestra.  
November 24-25—St. Louis. St. Louis Orchestra.  
December 8—Oxford, Ohio. St. Louis Orchestra.  
December 12—Cincinnati. Cincinnati Symphony Orchestra.  
March 8—Indianapolis. Cincinnati Symphony Orchestra.  
January 8—Repeated in St. Louis.  
"NEW ENGLAND" SYMPHONY.  
March 2-4—San Francisco Symphony.  
February 6—Berlin, Germany. Blüthner Orchestra.  
March 2—Akron, Ohio. New York Philharmonic Orchestra.  
April 16—Birmingham, Ala. Russian Symphony Orchestra.  
"MACBETH" SUITE.  
March 28—Columbus, Ohio. Russian Symphony Orchestra.  
April 15—Birmingham, Ala. Russian Symphony Orchestra.



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## MELANIE KURT

### SOPRANO

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FLORENCE BETTRAY.



LUCILLE MANKER.



FLORENCE SCHUBERT.



MURIEL KOENITZER.



ESTHER LINDER.

SOME PUPILS OF GLENN DILLARD GUNN.

### A GROUP OF YOUNG PIANISTS FROM GLENN DILLARD GUNN'S STUDIO

The series of recitals by young American artists which closed last week in Chicago was highly appraised by the Chicago press. Edward C. Moore, of the Chicago Journal, said in his concluding review: "The series has been under the direction of Glenn Dillard Gunn and, with one possible exception, all the pianists have been his pupils. With their presentation to the public he has made a high score, one of which he may justly be proud. His ideals are high and the list of talented, well schooled young artists in this series shows that he has had the determination to achieve his aim."

Mr. Moore's remarks may serve as introduction to the brief excerpts from the reviews of his colleagues reproduced below. It remains only to add that the series comprised eleven recitals and engaged the services of twenty young pianists, singers and violinists, all of whom made a profit on their appearances.

The programs departed often from the beaten track. There were some important novelties, as for example Busoni's "Al Italia," played for the first time in Chicago by Ernst Bacon, an eighteen year old musician of remarkable attainments. It also is worthy of note that on every program there appeared one or more compositions by an American composer. Comments of the Chicago daily papers follow:

#### Florence Bettray

Miss Bettray exposed a distinct, virile talent in Chopin's B flat minor sonata . . . she proved the gift.—F. Donaghey, Chicago Tribune.

Miss Bettray dealt in large effects—a courageous performance with admirable results; also the lighter passages of a Scarlatti pastorate were offered delightfully.—Stanley K. Faye, Daily News.

Well trained fingers and good rhythmic sense . . . she played with crisp technique, good tone and feeling for the music.—Karlson Hackett, Chicago Evening Post.

I would not attempt to state how many times I have heard Chopin's B flat minor sonata this season. Miss Bettray made it one time more and by no means the poorest of the number.—Edward C. Moore, Chicago Journal.

The pastorate and capriccio of Scarlatti had finish and a certain elegance of touch. Miss Bettray's handling of the sonata in B

flat minor bears comparison with that of many recitalists already on the road to renown.—Herman Devries, Chicago American.

Miss Bettray is a musician at the piano. The acquisition of such powers as only pianolas and Mr. Godowsky possess lies between Miss Bettray and an engagement to play at the Auditorium.—James Whittaker, Chicago Examiner.

#### Katherine Kittilsby

A good pianist—clean and crisp, with a fine feeling for the rhythm and melody of that part of the program which I heard.—F. Donaghey, Chicago Tribune.

Miss Kittilsby evidently has a future—quite certainly a present. Pleasant, clean playing. It seems plain that Miss Kittilsby will gain most fame by a devotion to the romantic school, of which MacDowell was one fruition.—Stanley K. Faye, Chicago Daily News.

A sincere young artist, blessed with good fingers which have been carefully trained, and a certain poetic instinct. Her light and elegant touch is another accomplishment of value.—Herman Devries, Chicago American.

She displayed what a great many young artists have not, an impression of composure and poise. It was not nonchalance—she was far too earnest in her performance for that—but an easy self-reliance. Added thereto was a good technique and a good concert platform sense which made her playing very enjoyable.—Edward C. Moore, Chicago Journal.

#### Muriel Koenitzer

Another clever young pianist, Muriel Koenitzer, emerged last night. She did some clean, rhythmic, lovely playing.—F. Donaghey, Chicago Tribune.

She played firmly, with poise and with imagination which seemed to be individual and not the reflection of her instruction. That is the stuff of which good pianists are made.—Edward C. Moore, Chicago Journal.

Miss Koenitzer has made her start in the right direction by remaining unassuming upon the platform and devoting much time to acquiring digital dexterity.—Herman Devries, Chicago American.

#### Ernst Bacon

Ernst Bacon, although the owner in fee simple of the new Baconian cipher in music, plays the piano in the accepted modes or at least he did last night—and did so excellently.—F. Donaghey, Chicago Tribune.

Ernst Bacon's recital yesterday evening brought to notice a plentiful amount of talent and temperament.—Stanley K. Faye, Chicago Daily News.

An excellent performance of two Chopin etudes. Then came Brahms' B major ballade played in a fashion that would justify

Brahmsians in their belief and convert a good many unbelievers.—Edward C. Moore, Chicago Journal.

The young man has good taste, a singing tone and an adequate though not a dazzling technique.—Herman Devries, Chicago American.

#### Florence Schubert

Miss Schubert revealed the most winsome personality of any of the artists so far in the series. That fact coupled with a touch of lovely character and an imagination that goes well beneath the surface, made for some very interesting and entertaining playing.—Edward C. Moore, Chicago Journal.

An undeveloped sense of poetry resides in the being of Florence Schubert. She played with exquisite touch, clean technique and girlish sympathy.—Stanley K. Faye, Chicago Daily News.

Miss Schubert played well some Debussy and MacDowell, she caught persuasively the shimmer and sheen of the "Shepherd Dances" and came through nobly with the trying rhythms of MacDowell's "In the Deep Woods."—F. Donaghey, Chicago Tribune.

#### Esther Linder

Miss Linder's talents deserve more than perfunctory praise. Not only does Miss Linder excel in the technical requirements of piano playing—she possesses as well temperamental gifts which place her indisputably among the pianists born to their profession. Altogether Miss Linder is a very promising young artist whose success was not more than her merits.—Herman Devries, Chicago American.

She evoked a distinct reaction to her playing. A fragile looking girl, she took from her piano far more tone than was asked for by any item in her familiar bill. She was vivid, brainy.—F. Donaghey, Chicago Tribune.

She had a definite idea of what to put in her music and the ability to project it in a definite way. Considerable elegance of manner. . . . Hardly any other pianist has played it (Chopin, C minor) with such variety of effect. She gave it a remarkable boldness of contrast in both tempo and dynamics. Always interesting.—Edward C. Moore, Chicago Journal.

#### Lucille Manker

She submitted fair tone, a distinct feeling for rhythms, and the desirable knack of making the melodies sing.—F. Donaghey, Chicago Tribune.

Unmistakable talent was discernible. . . . The chief characteristic of this talent is an astonishingly good touch.—Stanley K. Faye, Chicago Daily News.

Miss Manker's qualities of refinement and elegance, together with her delicate touch, were best shown in the Raff Giga con variazioni played with style and finish.—Herman Devries, Chicago American.

She displayed an uncommonly good musical sense and a set of well educated fingers. Such passages as called for purely digital activity were fleet, smooth, well rounded and of excellent tone.—Edward C. Moore, Chicago Journal.

### Buffalo Accords Praise to Eddy Brown

"The musician offered a finely selected and greatly varied program, and by his marvelous technique brought forth a quality which is seldom heard in this city. The resonance of tone, his masterful rendition and his grouping of expressions were things which could not be overlooked by the critical audience that was present." The foregoing is taken from the Buffalo (N. Y.) Inquirer, and relates to the appearance in that city of Eddy Brown. That two of the other Buffalo papers were of the same opinion may be seen from the appended critiques:

Eddy Brown, violinist, was heard in recital, winning unqualified commendation from a critical audience. He presented a finely balanced program and he made his music eloquent through the medium of his prodigious technique, his command of style and the vibrant resonances of tone which he was able to command from his instrument. His opening number, sonata, op. 12, No. 3, was rich in scholarship and imaginative sympathy and his feeling for softness of tone and suavity of phrasing made this a memorable presentation. Of peculiar interest was the Scotch fantasia, by Bruch, into which familiar airs were interwoven with rare beauty, and its contrasting moods disclosed the player's many sidedness, vibrating masses of tone played with heroic style and dramatic intensity making the finale one of imposing character.—Buffalo Courier.

Eddy Brown, the famous American violinist, made his Buffalo debut and proved himself one of the giants among the concert violinists of today. He is a player with practically no limitations, and his wonderful work of last evening was one of the most satisfying expositions of its kind that has ever been heard in this city.

Two points which make instant impression in Mr. Brown's playing are the blended strength and refinement of his tone. When he wills it, his violin rings out like a clarion, yet ever with the utmost sympathy, warmth and purity of tone. A notable example was the last movement of Bruch's Scotch fantasia, where his utterance of the theme, was like a trumpet call to battle, yet how noble and mellow in its sound. And in the andante which preceded it, with what ineffable beauty he made his instrument sing the melody with a human quality of exquisite coloring. In a dazzling technique which compasses all difficulties with ease, this artist unites keen feeling for all moods of the composer he interprets and the ability to send the message of the music straight to the heart and mind of those who hear him. For surpassing beauty and variety of tone, purity of intonation, breadth, grace and authority of style and sympathy with every passing thought of the composer, Mr. Brown's playing last evening soared above almost any violin playing that has been offered to Buffalo concertgoers.

The beautiful singing tone of the nocturne contrasted with the marvelous passage work and staccato leaps of the Paganini, the colossal difficulties of which were simply play to the artist.—Buffalo Express.



Management: Daniel Mayer

## FLORENCE MACBETH

### Prima Donna Coloratura

When a soprano can sing Brahms, Weckerlin, Schumann, Dalcroze, and likewise some of the eighteenth century English songs like Carey's "Pastoral" and Munro's "My Lovely Celia," and do it as well as Miss Macbeth did yesterday, she has gone beneath the surface.—Chicago Journal. . . . .

1005 Times Building, New York



## MUSICAL COURIER READERS

## Is Washington Unmusical?

Washington, D. C., May 22, 1917.

The Editor, Musical Courier:

With the two club concerts and one by a Metropolitan artist the 1916-1917 season will have closed. It seems fitting at this time to try (by request) to answer the recurrent question which serves as a caption to this missive. In the April 12 issue of the MUSICAL COURIER there is a query (one of many) by C. H. Sands, asking why Washington is so "behind in music." Just why Mr. Sands or any one else for that matter should feel compelled to ask New York for the answer (for there is an answer) to this riddle is an unanswerable one.

As the New York MUSICAL COURIER says: the fault is Washington's own. To quote: "If a small group of determined Washingtonians would band themselves together in an effort to stimulate the local pride of the wealthy permanent residents, and of the general resident public something practical might be accomplished"—and there you are. "Band together"—that in itself is the last thing in its full conception that the Washington musician, big or little, can comprehend.

This statement is borne out at this moment by the receipt in this morning's mail of two cards of invitation to the last two club concerts of the season, mentioned above, both concerts to be given on the same date and at the same hour. This is the third time a like situation has arisen between these two clubs. And why? In a town the size of Washington no two concerts can "draw" at the same hour. Is it then caused by a lack of knowledge on the part of the directors that an easy means is theirs for ascertaining dates and bookings, or is it the unwarranted zeal of club managers who plan to test the drawing strength of their particular club. At the close of a last concert by a local club its director was comparing accomplishments with the chorus of another fine club, with the result that the member to whom the conversation was addressed called attention to what she deemed "bad taste" in comparing achievements of local societies. Why pray, "bad taste," if done without malice? The greatest stimulant to success is competition; and competition is an advantage in just so far as it produces improvement. By all means then let us have several, in fact, a number of, singing clubs, quartets, choruses of one hundred voices, etc., but to what particular end other than personal ambition if directors and individual members can or will not stand for comparisons, the one sure means of advancement?

Washington has had a "Ten Star Course of Concerts" under the direction of T. Arthur Smith, an "Artist Course" under the direction of Mrs. Wilson-Green, concerts by the Philadelphia, Boston and New York Symphony Orchestras, opera by the Boston and San

Carlo Opera Companies, innumerable concerts and recitals, including those at the new Arts Club; an aggregate whose permanent artistic and educational result should be tremendous.

The question of space and criticism allowed musical events by the local newspapers is another vital question. I was, once upon a time, called on by a Washington paper to report a symphony concert in two hundred words. As it so happened it was the first visit to Washington of Josef Stransky as conductor. In the same issue of the paper a page was given to baseball and other sports (all fine in themselves) and several letters "to the Editor" as to why it was reported that the man was "out at first, when it was second." (I hope that is right.) But why the discrimination?

And in line with this let me call attention to the three column publication of miscellaneous concerts whose artistic or educational value is nil, while the report (hardly criticism) of the Gabrieliwitsch-Bauer concert in the same issue covered some forty-odd lines. All this brings us to a salient point—the utter lack of appreciation by the leading Washington papers of the growth of the art (musical art) circle of Washington and its demand for clear, concise, programmatic criticism to be written by unprejudiced experts; and an end to unwarranted excess in the superlative. The "Power of the Press"—that is most needed by the Washington musicians as stimulus to their interests; the purchase by the newspapers of tickets for their critics to all first class musical affairs which will eliminate all obligation to managers, directors and artists, and will insure an unbiased criticism.

There is a sufficient number of permanent resident musicians here to further a project to build a beautiful opera house and concert hall, build a permanent orchestra for spring festivals and open air summer concerts, etc.; furthermore there is a sufficient wealthy cultured class to help this project through to success.

But where is the Joan of Arc who will buckle on armor and be deaf, dumb and blind to all else but the consummation of the one major object; for it must be a woman to carry this thing to success, as our American men still are clinging to the thought that musical emotion is effeminate, and it will be only in the commercial result as a benefit to Washington that we can "get them."

DICK ROOT.

## Contralto With an Unusual Range

The Editor, Musical Courier:

I notice in the Information Department in the issue of February 22 an inquiry as to the range of voices. I remember hearing in Europe a few years ago a contralto who had a well developed and even range from low C to high C without a break. Her name was Grace Bradley and I believe she is at present under the management of Mrs. Herman Lewis.

DOROTHY JONES.

## Laura E. Morrill's May Musicales

Another of those delightful musicales which Laura E. Morrill gives during the season at the Hotel Majestic, New York, took place on Thursday evening, May 24, Mme. Morrill's guests including many persons prominent in the metropolitan musical and social circles. Claribel Harris and Herbert Nason opened the program with two duets, "Noontide Heat Is Now Passed Over" (Thomas) and "See the Pale Moon" (Campana), their voices blending with artistic effect. Elin Taström was especially enjoyable in the "Voce di Donna" from Ponchielli's "La Gioconda," although her interpretation of Grieg's "Autumnal Gale" was worthy of high commendation. A group of French songs showed Irene Boucher a singer of much talent whose progress it will be interesting to watch. Later in the program she displayed another phase of her art in the "Jewel Song" from "Faust," with equal success. Jessie Pamplin, who recently returned from South America, where she was splendidly received, sang Carpenter's "The Day Is No More" and "La Cloche" (Saint-Saëns) so delightfully that she was compelled to give an encore, accompanying herself at the piano. At her second appearance she gave Scarlatti's "Se Florindo e fidele" and Horstmann's "The Dream." This latter is still in manuscript and according to a program note this was the first time it had been sung in public. Another singer whose work is especially interesting is Grace Nott, who sang the "Caro Nome" aria from "Rigoletto" and "The Awakening" by Charles Gilbert Spross. Lillia Snelling, who appeared as soloist with the St. Louis Symphony Orchestra during its spring tour of three weeks, sang "Adieu, Forests," from Tschai-kowsky's "Jeanne d'Arc," with a dramatic intensity and a beauty of voice which delighted every one and made an encore necessary. Her second group was made up of Kaun's "My Native Land," Carpenter's "The Sleep That Flits on Baby's Eyes" and Homer's "Sing to Me, Sing." She was compelled to repeat the last named before her audience would permit her to go. A pupil who has made remarkable progress is Claribel Harris, who was enjoyed

especially in "Elsa's Dream" from Wagner's "Lohengrin." She sings with that assurance which marks the work of Mme. Morrill's pupils who are heard in public. She also sang "Twilight Dreams," by Sibella. Although the musicale did not begin until about 9:30, the audience insisted upon many encores throughout the program. As a closing number, Grace Nott, Claribel Harris and Elin Taström sang Harry Rowe Shelley's "Faith, Hope and Love" with delightful effect. These same singers gave this as the closing number of the April musicale. The lateness of the hour would not permit the repetition which was demanded.

During the course of the evening Mme. Morrill made a short address, in which she emphasized the fact that individuality is necessary to the artist. She does not permit her pupils to imitate, a fault often found particularly with beginners, but each is taught to work for her own interpretation. It is this knowledge and the ability to apply Mme. Morrill's ideas that have given these pupils the confidence which is a feature of their singing.

Alberta Matthews was at the piano, ably assisting.

## Exhibition of "The Dawn of Peace"

George Burroughs Torrey, the well known painter, has offered his new painting "The Dawn of Peace," to Elsa Gregori, to be put on public exhibition for the benefit of the Mutilated Soldiers of the Allies. The money collected through these exhibitions is to be expended in purchasing machines for the maimed soldiers, upon which to knit various articles and thus earn a livelihood.

On Friday afternoon, May 25, Mr. Torrey held a private exhibition of the painting at his studio. The painting is a magnificent thing and "symbolizes peace, good will and love toward man after the tempest of worldly strife has been wafted away."

During the showing of the painting a delightful musical program was rendered by the Allies' Quartet under the direction of Clara Novello Davies. Their singing of "The Star Spangled Banner" and "La Marseillaise" was most stirring. Maude Clancy, the Irish contralto, sang "Abide with Me" most beautifully. Long after the last notes had died away, the guests continued to show their appreciation by hearty applause. The singer was in excellent voice and brought considerable feeling into her rendition of that impressive number. Laurence Leonard gave a fine interpretation of "The King of Love My Shepherd Is," by Ivor Novello, and later sang an aria from "Bohème." His voice is a tenor of beautiful quality and color and he sang with no mean degree of skill and elegance of style.

## Reception in Honor of Mrs. Beach

To honor the return of Mrs. H. H. A. Beach, the well known American composer, to her native hills of New England, the Music Club of Hillsboro, N. H., tendered her a reception at Smith Memorial Church on the evening of May 16. Some 200 guests were present and enjoyed an occasion meriting special comment, many having known Mrs. Beach in her childhood. In the receiving line with Mrs. Beach were the president of the club, Mrs. Leon B. Proctor: its founder, Mrs. Lathe, and Mrs. Beach's aunt, Mrs. L. H. Clement. In recognition of her pleasure in the cordial welcome extended to her by this representative musical organization of their native State and their friends, Mrs. Beach played a group of piano numbers, including several of her own compositions, and also played the accompaniments to two of her songs, sung by Leolyn Annis, a talented member of the Hillsboro Musical Club. The event was enjoyed to the fullest extent.

Mrs. Beach will spend the summer quietly in Hillsboro, composing—an occupation which her long and successful winter concert season gave her no opportunity to pursue.



What the Critics Said of

## ELIZABETH WOOD'S Song Recital

IN NEW ORLEANS, MAY 2, 1917

Many Enjoy Recital of Elizabeth Wood. Great Development of Voice Since Last Appearance Shown

Since her last appearance here as soloist in the Oratorio "Elijah," Miss Wood has made fresh strides in her art. Her voice placement, while highly commendable at that time, is at present really excellent. She sings with poise and with a fine discriminative taste, which proves that she delves beyond the mere superficial in the part of the selections she interpreted. Her full-toned contralto was very effective in "Amour viens aider" from Saint-Saëns' "Samson and Delilah," Secchi's exquisite "Lungi dal Caro Bene" and Henschel's "The Ancient King." Her vocal control was given fine scope in "D'une Prison," and she availed herself of the opportunity most successfully. Her diction in French, English, Italian and German is very good.

In addition to possessing a rich and powerful voice which has been well trained, Miss Wood is fortunate in having a very ingratiating personality. With her youth, talent and ambition this gifted singer will certainly make a name for herself in the lyric world before long.

—Harry B. Loeb, New Orleans Item.

Elizabeth Wood's recital occurred Tuesday evening before a large audience. Songs in Italian, German, French and English were sung with fine action and an artistic use of the legato and mezzo-voice, in which the contralto particularly excels. In the various groups of songs the Volksliedchen of Schumann in the German, "Amour viens aider" of Saint-Saëns in the French, and "The Sea" of Grant-Schaefer showed the singer at her best.

—Mary Conway, New Orleans Daily States.

Engaged for Performance of "The Messiah," Ocean Grove, N. J., July 21, 1917.

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## THE MUSICAL COURIER EXTRA

Published every Saturday by Musical Courier Co.  
Devoted to the interests of the Piano Trade.

Best news of the week! Olive Fremstad will be back at the Metropolitan next season.

The spring music festivals are thinking of postponing themselves until December. It may be warmer then.

It is reported that Melba has the idea of taking her own opera troupe to Australia for a season in the spring of 1918.

Appropriate celebrations in France will mark the eightieth birthday next August of Theodore Dubois, the composer and organist.

Buenos Aires is enjoying its annual opera season at the Teatro Colon. The performances are scheduled to run for several months. Caruso heads the list of singers.

The MUSICAL COURIER hears a report that Julia Claussen, the distinguished contralto of the Chicago Opera Association, has been engaged for the Metropolitan Opera next season.

Joseph Bonnet, following his American successes, has gone to Canada, where he will give a number of recitals. His first one there took place last Sunday evening at the Church of Maisonneuve, Montreal.

Los Angeles is among the cities which are likely to have opera this summer. There is a plan on foot to give a season of several weeks at popular prices.

On another page of this issue is an account of an exemplary initiative taken by the New York Mozart Society, Mrs. Noble McConnell, president. At the monthly meeting of Mrs. McConnell's sewing class, made up of members of the society, at the Hotel Astor last week, in less than an hour from the proposed raising of a New York Mozart Society ambulance fund of \$1,000, practically \$700 had been pledged. This was in addition to a \$100 subscrip-

tion for a private ambulance fund headed by the first vice-president of the Mozart Society. These are indeed practical melodies. Let the good work continue.

Patriotic always is John Philip Sousa, the first leader of the United States Marine Band. He has accepted a commission to organize and train a marine band for the Government service at the Great Lakes Naval Training Station near Chicago.

We propose for the serious consideration of a certain distinguished board of directors the following ancient and bromidic quotations:

"Let a sleeping dog lie."

"Pot called the kettle black."

"Those who live in glass houses should not throw stones."

It will be interesting to watch the development of the project for a traveling grand opera company on a cooperative basis, referred to in an article on page 5 of this issue. On the surface the whole plan is one to arouse more or less skepticism; still, it is of considerable interest as an experiment and its progress will be closely watched.

From the manager of the grand opera performances to be given at Columbia University, beginning July 17, comes the news that "Pagliacci" and "Cavalleria Rusticana" have been substituted for "Lucia," announced originally. The other works in the repertoire are to be "Faust," "Bohème" and "Rigoletto," the last named being the opening attraction.

The Sokoloff Orchestra and the People's Philharmonic, both of San Francisco, have combined forces and will be known as the People's Philharmonic Orchestra, under the direction of Nikolai Sokoloff. The new organization will give a series of five Sunday afternoon concerts, beginning June 3. The program is to embrace Sibelius' first symphony and works by Moussorgsky, Borodin and Glazounow.

We regret to hear from D. H. Walker, MUSICAL COURIER representative in San Francisco, that the California State Board of Education has forbidden the singing in the California public schools of songs by German composers. That is a move in the wrong direction and one which brings American victory no nearer. It is to be hoped that other States will not follow the inartistic and foolish example of California. Music has nothing to do with war.

Honor is due Fortune Gallo, managing director of the San Carlo Opera, for having been the pioneer in this country of instituting Red Cross benefits in connection with opera performances. Most of the other organizations will follow the San Carlo lead during the coming season. Many thousands of dollars were handed to the Red Cross in 1915-1916 and last winter by Mr. Gallo, and he will continue his worthy efforts along the same line in 1917-18.

On page 7 of this issue the MUSICAL COURIER prints the original text of the new "Hymn of Free Russia," an accurate translation of it by Alexander Kahn, and an arrangement by Clarence Lucas of the melody to which it was set by the distinguished Russian composer, Alexander Grechaninov. It is a vigorous and effective tune, one splendidly adapted to mass singing on account of the simplicity of the melody, which does not exceed the compass of one octave.

Italy thinks so much of the American tenor, Charles Hackett, that he has already been signed up for the principal seasons at La Scala, Milan, and the Costanzi, Rome, the two most important opera houses of Italy, for the coming winter. Further, he goes to the Colon, Buenos Aires, this summer, the South American contract covering three years and calling for him to return in 1918 and 1919. The MUSICAL COURIER understands that Mr. Hackett, though prevented by previous engagements from coming here in the season 1917-1918, is likely to be heard at the Metropolitan the following season, 1918-1919. If there is any longer delay than that in bringing over a native artist who has made a greater instantaneous success than scored for years past by any singer in Italy, the Metropolitan must find a valid excuse or it will be forced to admit that its much advertised interest in native artists is, as a matter of fact, rather lukewarm.

## WHAT IS OPERA?

Some persons call opera a luxury; to others it represents a necessity. The ones who regard it a luxury are those who pay high prices for it, either as guarantors or subscribers. The ones who call it a necessity are the opera singers, opera conductors, opera managers, opera publishers, opera press agents, and others who make a living through grand opera.

Musicians who do not make their living through grand opera point out learnedly that it is a hybrid art, that it vitiates the public taste for the best symphonies, solo instrumental and song music.

One gentleman, with a high forehead and optimistic eyes, told us a few days ago that grand opera is "a need of the American people, in whose hearts beats a rapt love for the lyric drama."

On another page of this issue of the Musical Courier is an extremely interesting letter from a former New York music critic and distinguished dramatist and librettist, who points out that opera is opera in this country only when it is given in English.

Some managers claim that opera is opera when it is given with expensive "stars" and \$5, or \$6, or \$7 per seat is charged. Other managers say that opera is real opera only when it is a starless but good ensemble performance, at a price of \$2 for the best seat.

Still other managers give opera for \$1 or less. Institutions give it for educational purposes. Some cities have given it in order to surpass other cities in fashionable distinction. Some cities have given opera because they believed that it is a good form of commercial advertisement.

Opera has been given even for spite.

It has been given indoors, outdoors, and at the foot of the Pyramids in Egypt. It has been given for audiences of 30,000 persons. Once it was given for an audience of one man, a Bavarian king. Later he turned out to be mad.

We do not presume, after the facts just cited, to tell the world exactly what opera is, and ought to be. To tell the truth, we are looking to be set right in the matter once for all.

The critic's letter already referred to, makes it appear that the salvation of opera in America depends upon giving it in English.

Does it?

Managers will tell you that audiences applaud operas and opera singers madly without having understood the meaning of the texts and without knowing what the story of the work was about.

Opera texts never are subtle or psychological. They usually deal with elemental problems and situations. The most philosophical opera texts in existence are those of Wagner, who was his own librettist. Owing to his involved style and his peculiar form of versification, only Germans are able to follow accurately all his twists of meaning and his aberrations of speech.

Nevertheless America, England, France, Italy, and Russia went Wagner mad and played and sang his music without any reference to its texts or related stories. A very large percentage of Wagner enthusiasts who "never miss a Nibelungen cycle" cannot even tell you the plots of those four operas. If you do not believe this, ask some of the enthusiasts.

We have been informed by serious and honest and intelligent persons that America has no national opera and no individual school of opera composers because we do not insist upon hearing our opera in English.

They tell us that Wagner, Humperdinck, Strauss, Kienzl, Weber, Marschner, Lortzing, Flotow, Cornelius, and all the other German opera composers wrote to German texts.

That Rubinstein, Tchaikowsky, Rimsky-Korsakoff, Glinka, Borodin, Moussorgsky wrote to Russian texts. Auber, Grétry, Boildieu, Massenet, Gounod, etc., to French; Verdi, Donizetti, Rossini, Mascagni, Puccini, to Italian; Dvorák and Smetana to Bohemian; Granados to Spanish.

The public keeps silent about this great question. It is supposed to nourish a heart's desire for opera in English. Nearly always when opera is given in English the public stays away.

Libretto sellers claim that only a trifling percentage of an opera audience buys English translations of the libretto.

What is the answer to all this?

Is the question of opera in English all important, or is it of no importance?

Who desires opera in English?

What is opera in English?

What is opera?



# VARIATIONS

By the Editor-in-Chief

## On Musical Taxation

The musical manager who wrote to us from out of town not long ago, regarding the attitude of the Eastern concert managers toward their colleagues of other localities in the United States, sends another interesting communication in which there is much food for thought. Some of the passages are as follows:

"For the coming year I am trying to divide my contracts among the more reliable managers, and to give most of them some opportunity of presenting their artists through my territory. Of course, I find many of them rush in and demand more than the slice of pie that is due them, and invariably there is caused a spilling of the fruit and their pie very often is crust without filling. They somehow think, secure in their Eastern offices, that they know more about the business than we who have been located for many years in our own territory. . . . I am beginning to believe that the more music we can have in our midst for the next two years, the quicker the troubles of the world will be alleviated and forgotten.

"There is one thing, however, that is surely going to create a tremendous burden, and that is if music is to be taxed as they are planning to tax moving pictures and cheap vaudeville, it will practically put some of us out of business. How will an arbitrary 10 per cent. war tax put upon music be divided between the local manager and the Eastern manager? Take, for example, Alma Gluck, Paderewski, Schumann-Heink, McCormack, Hempel, Ysaye and Kreisler, and assume that we are playing them on a 70-30 sharing basis. The artist who is getting 70 per cent. of the gross receipts very easily can pay 7 per cent., but it is really treble as hard for the local man to assume 3 per cent., because already he has taken on a local burden that exceeds his equity.

"Suppose I am paying \$1,000 to \$1,250 for Hempel and the sum of \$2,000 to Paderewski on a straight buy, and we will say in the instance of the \$1,250 that our gross receipts are \$2,000, which makes our share \$750. Out of that our rent is \$250, local advertising \$300, incidentals \$50 to \$60 and 10 per cent. war tax on \$2,000, which is \$200. It seems to me the only equity would be that Hempel would pay \$125, 10 per cent. of her \$1,250, and we would pay \$75, 10 per cent. of our \$750, and even that would be a greater burden for us than for her.

"This is something that is going to be very hard to take care of, because the public feels now that they are paying more than they should for concert tickets at from 50 cents to \$5 to hear the expensive artists, and would not like to allow themselves to be caught paying 55 cents to \$2.20. . . . I wish we could impress it forcibly upon the Eastern managers to take even more space in the MUSICAL COURIER than they are doing now. It would help their own publicity and that of their artists, and would make it possible for us to increase receipts in our section of the country, a result which would benefit every one concerned."

At the moment of this writing no such blanket tax as that mentioned in the foregoing letter has been imposed by the Government, and it is hardly likely that high class music, moving pictures, and cheap vaudeville are to be placed on an equal basis in the matter of taxation. The only tax affecting music which met with the sanction of Congress was that on musical instruments, but latest accounts say that this ten per cent. levy is not approved by the Senate. There had been strong objection to this tax, even though musical instruments are commercial products. The New York Evening Mail of May 25 said: "Musical instruments are classed with liquors, cigars, and chewing gum by Congress in its tax legislation. Is the country willing to accept the standard given by Congress by this valuation?"

## Bearing the Burden

When musicians forget self-interest and cease to make the wish father to the thought, their sense of logic must tell them that, strictly considered, music is not a necessity but a luxury. Much has been said and written about the effect of music on our soldiery, and only last week one of the high military officials of the United States army said that "singing men are fighting men."

All this sounds very pretty, but it is only relatively true. We doubt whether there has been much singing in the trenches in Europe during the past three years, and yet all the nationalities concerned in the fighting have demonstrated pronounced combative qualities. Doubtless there is a great deal of music behind the lines during leisure hours, or when the troops feel secure from attack.

Even granting the helpful influence of music upon the fighting men at the front, it is difficult to see how any tax imposed by the Government would prevent the soldiers from singing at their play or on the march. It need not be feared that the military bands

will be without instruments, for the same Government that imposes the tax will have to pay it when it purchases the playing material for its army musicians.

We must remember that all of us in all occupations are called upon to do our duty at this time of national effort, and musical persons should fall in line with all the other classes of citizenry. Painters surely will have to pay more for paints in the near future and authors already are paying more for paper than they ever did before; nevertheless, we have heard no complaint from the painters or the authors. They are enlisting in great numbers and seem to be glad to contribute their quota toward national defense. Paints and paper are the tools of the trade for painters and authors, just as musical instruments are the tools of the trade for those professionals who play upon them.

The point which our correspondent makes regarding the division between the Eastern and the local manager of any possible tax on musical entertainments is to be taken into consideration very seriously. It is the best suggestion of the kind we have encountered, and doubtless it will be adopted by those Eastern managers who wish to keep up their out of town connections and enable managers in other sections to continue in the business of concert giving. It would be unfair to the Eastern manager to ask him to bear the entire cost of any tax percentage, and, on the other hand, it would be ruinous to impose it entirely upon the local men. The Eastern manager could arrange with the artist to reimburse him proportionately for the sacrifice. The artist should not be exempt any more than the Eastern or local manager.

It has been pointed out very clearly by responsible officials in Washington that anyone attempting to evade just taxation at this time, if he be an American, is not a good American, and if he be an alien, is an alien enemy in the full sense of that term.

We do not believe in anticipating trouble before it arrives, and consequently we shall not go into this matter further until such time as the Government may have passed a tax of the kind outlined by our wide-awake correspondent. It shows progressiveness and foresight on his part to call attention to the possible effects and abuse of a ten per cent. blanket tax on musical entertainments. It would be well for

Eastern managers to consider carefully all the aspects involved in this matter.

In England there has been an entertainments tax, from which the Chancellor of the Exchequer expected to raise £5,000,000. As a matter of fact the past year brought only £3,000,000 from that source. The holders of expensive seats paid the impost more or less cheerfully, but the persons of lesser means ceased to go to concerts and theatres. Now Mr. Bonar Law intends to modify the rate of taxation, so as to increase the revenue without reducing the amusements of the people. After July 1, the lowest priced tickets will be exempt from taxation (the tax on which now is a halfpenny), while the regular rates will be as follows:

	3d. but does not exceed 6d.—2d.	
WHEN	6d. " " 1s.—3d.	
THE	1s. " " 2s.—4d.	
PAYMENT	2s. " " 3s.—6d.	
EXCEEDS	3s. " " 5s.—9d.	
	5s. " " 7s. 6d.—1s.	
	7s. 6d. " " 10s.—2s.	
	10s. 6d. " " 15s.—3s.	
	15s. then 1s. for every 5s. or part thereof.	

## Shall Communities Sing?

We have been asked to declare ourselves on the subject of community music. Listen to what Arthur Farwell, president of the New York Community Chorus, says of such endeavors: "The Community Chorus is not formed primarily for the sake of art. It is a social movement which tends to unite the people of a community for social betterment." A musical movement not propagated for the sake of art does not interest the MUSICAL COURIER.

H. E. Krehbiel characterizes the community music idea as follows: "Thus far the movement seems to have expressed itself chiefly in getting crowds of people to gather in public places on summer nights, and inciting them to sing popular songs, of which 'The Old Folks at Home' and 'Old Black Joe' seem to be the most popular. . . . It is difficult for the student of musical history to see how the mere singing of popular songs by scores, or hundreds, or thousands of people is to free America from dependence upon the forms of musical art laboriously developed by centuries of cultural effort throughout the rest of the civilized world," that being the marvelous result promised by the signers of a call for the national community music convention which is being held in New York this week.

"By free participation in great forms of communal self expression," says the pronouncement, "the people of the United States" are to "free themselves from dependence upon traditions of the past and create their own traditions. Enfolded and fortified in a new unity, through music, they create a new nation by the utterance of the deepest in the

## Let Us All Sing—America

By BRIGGS



Briggs, in the New York Tribune. Reproduced by permission.



national soul and a new art by the perfecting of that utterance."

Mr. Krehbiel comments pointedly: "That, of course, is nothing but the wildest sort of hyperbole."

On the other hand, Reginald de Koven told us the other day that he believes in the educational value of community singing and in its power to arouse in the participants a desire for the better kinds of music and the higher forms of tonal enjoyment.

We asked Mrs. MacDowell her opinion also. She reminded us that the community music idea is not a new one. "In the early history of our country there were vocal gatherings called 'singing schools,' and they were popular until the Civil War drove music out of the life of the nation for a time. In Peterboro, N. H., my home, I have been able to see at first hand what astonishingly good musical results spring from the communistic vocal foregathering. Recently in Kansas I observed the splendid work along the same lines being done by Arthur Nevins and Harold Butler."

Many musicians are against the community music. A very prominent one held forth as follows in this office recently: "How is it possible to know whether the average singer in such a mass is in tune and time or not? I joined a community 'Sing' not long ago with two friends and we enjoyed ourselves by singing something entirely different from the numbers selected for performance. No one observed our tomfoolery or was in the least disturbed by it. Most of the 'singers' droned and moaned tones which had no rhythm and not the faintest resemblance to singing sounds. Mob music is ridiculous. It may do to keep a crowd out of mischief, but it is not even a lower form of art."

That brings us back in a circle, to the Fawcett or starting point.

We have not heard a community "Sing," as such performances are termed, and therefore we are forced to reserve our opinion on the subject.

We have asked H. O. Osgood, our valued associate, to attend some of the sessions at the convention this week, and to tell MUSICAL COURIER readers in his usual courageous and direct fashion whether he considers community singing a serious and worth while form of musical effort.

#### Our War Sacrifices

Sonata recitals.  
"Parsifal."  
Bruckner symphonies.  
Mandolins.  
Puccini piano scores.  
Musical lectures.  
Studio soirées.  
Mouth organs.  
One Elgarless day a week.  
Sheet music with red, white and blue covers.  
Complaining managers.  
Musical militarists.  
Prima donna husbands.  
Prima donna mothers.  
Cornets.  
Maennerchor contests.  
Children's orchestras.  
Glee clubs.  
Disappointed composers.  
Ukuleles.

#### Militarism and Music

Gatti-Casazza does not seem to have been terrified by the musical militarists. He announces that he has reengaged for next season Mmes. Hempel, Kurt and Ober, and Messrs. Sembach, Goritz, Leonhardt and Braun. We are sorry that Goritz is reengaged, for aside from the question of his friendliness or unfriendliness toward this country, there are half a dozen American singers available who could sing the Goritz roles at the Metropolitan better than he does.

Joseph Pache, conductor of the Baltimore Oratorio Society, intended to open a special study course for oratorio this summer, and to hold the classes in New York. Now he is having trouble with the Federal authorities relative to obtaining a permit to pass to and fro between Baltimore and the metropolis.

It is reported from Amsterdam that Count Seebach, general manager of the Dresden Royal Opera, has proposed, or will propose, to the Berlin Actors' Association at its conference in June, that an international "boycott" be established to exclude from all German opera houses for a period of five years "those German singers who contract for appearances in America." As the operatic salaries in Germany are very small now, and in all likelihood will

remain so for some time after the war, it is to be suspected that the patriotism of the German singers may not hold fast when subjected to the acid test of the dollar sign.

#### Variationettes

One reason why our daily newspapers do not treat music as they should is because the New York Tribune of last Sunday printed this, after announcing that mares are to be exempt from war duty: "Every little filly at the Jamaica race track reared her head proudly yesterday when the news went forth that she was going to be allowed to do her bit for her country."

Dr. Thomas J. Mays asks in the New York Medical Journal why some music delights and other music saddens the listeners, but he does not answer his own question. We are able to answer it for him. The reason is because some music delights and other music saddens the listeners.

General Pershing is facing a grave ordeal if he is to have the "Marseillaise" sung at him in France as often as Marshal Joffre had to hear "The Star Spangled Banner" projected at him in this country.

From the Melbourne Table Talk, March 29, 1917: "A young theologian, named Fiddle, refused to accept his Doctor of Divinity degree. 'For,' said he, 'tis enough to be Fiddle, without being Fiddle D.D.'"

Someone inquires of B. L. T., the Line O' Typer of the Chicago Tribune: "With Daddi to sing and Papi to conduct, don't you think the Ravinia Park Opera will be well fathered?"

Stravinsky declared the musical revolution in Russia some years before the rest of the revolt bestirred itself.

Hammerstein's offensive against the Metropolitan has netted small result so far. He now has made a strategic retreat to Washington for his last stand before the Supreme Court of the United States.

The Wotan line of the Germans is under heavy fire from the Allies, and they predict that, true to tradition, when things grow too hot for him, Wotan again will become a Wanderer.

It is fortunate that music is the food of love, otherwise we might have to send all our music to Europe, too.

Henry T. Finck (New York Evening Post) advises public singers and pianists to get out of the beaten track and give us relief from the conventional programs we have been hearing for decades. That is a plan which the MUSICAL COURIER suggested long ago. The public is wearied to death of the eternal repetition of the same solo compositions irrespective of their worth. Among the best known pianists, Leopold Godowsky and Harold Bauer have offended least in the way of clinging stubbornly to the program material of twenty and more years ago.

There is Schrecklichkeit in America, too. At the Palais Royal, New York's newest dance and cabaret resort, the horn call motif from "Siegfried" is used as music for the fox trot. At the Trouville, in Long Beach, L. I., the same thing is done with the "William Tell" overture, Mendelssohn's "Spring Song" and Rubinstein's "Melody in F."

Harry Brunswick Loeb, of New Orleans, is writing a concerto for tambourine, according to his own confession. It should prove to be a striking composition. Mr. Loeb informs us that the seventh movement bears the directions: "With agitation as much as possible and unflinchingly noisesome." The previous Loeb work in a somewhat related form was a sonata for cymbals and tympani.

As long as the Government is fixing prices for everything, why not regulate the excessive incomes of choir leaders, country organists, harmony teachers, players in theater orchestras, and American composers of serious music?

In view of this affectionate winter, which refuses to budge from the lap of spring, we sympathize with

the publishers and their stock of delicate spring songs about daffodils, crocuses, early roses, and the "wine of Spring."

LEONARD LIEBLING.

#### A CONCERT AT VIENNA

This is a handbill which was displayed in Vienna in 1796. Italian was the language of the fashionable world in Vienna at that time, hence it is printed

*Oggi Venerdì 31 di corrente  
nella Sala Maria Bolla  
In di Musica: darà una Accademia  
nella piccola Sala del Ridotto. La  
Musica sarà di nuova composizione  
del Signor Haydn. Il quale ne farà  
alla direzione.*

*I Camerani la Signora Bolla, la  
Signora Tomeoni, il Signor Mombelli  
Il Signor Bethoven suonerà un  
Concerto sul Pianoforte.*

*Il prezzo dei biglietti d'ingresso  
sarà di 10 scellini. I biglietti saranno  
in vendita presso il Caffè del Teatro Na-  
zionale, e in casa della Signora Bolla  
nella Pariser Gasse Nro. 444 al secon-  
do piano.*

*Il principio sarà alle ore sei e mezza.*

By courtesy of "Italia Musica."

HAYDN AND "BETHOFEN" ASSIST SIGNORA BOLLA.

in that language. A nearly literal translation is as follows:

#### ANNOUNCEMENT.

Today, Friday, the eighth of the present January, Signora Maria Bolla, virtuosa of Music, will give an Academy in the little Hall of the Routs. The Music will be of new compositions of Signor Haydn, who will himself direct.

Signora Bolla, Signora Tomeoni and Signor Mombelli will sing.

Signor Bethoven will play a Concerto on the Pianoforte. The price of admission will be one sequin. These can be had at the Box Office of the National Theatre or at the House of Signora Bolla in the Pariser Gasse 444, in the second story.

The beginning will be at the hour seven and one-half.

The zecchino is an Italian gold coin worth nearly ten shillings. Very likely the Austrian piece corresponded nearly in value to the present ten kronen gold piece, worth in normal times about \$2.

#### "OPERA ROW"

Rumor has it that the walking delegates for the Broadway Association are considering abandoning the names "Great White Way" and "Rialto" for the portion of that thoroughfare between Thirty-ninth and Forty-first streets, to bestow upon these two blocks the designation of Opera Row. At the corner of Thirty-ninth street the Metropolitan rules more or less supreme; upstairs in the same building are the offices of Max Rabinoff's Boston-National Grand Opera Company; directly across the street, in the Empire Theater Building at the corner of Fortieth street, John Brown presides over the New York offices of the Chicago Opera Association; while in the next block, on the Metropolitan side, upstairs over the Broadway Theater, Milton and Sargent Aborn guide the destinies of their several companies.

Opera Row has its touch of adventure. Only the other day, according to the newspapers, a careless theatrical costumer, who—withstanding these hard times—had exhibited a roll of \$2,800 in one of these operatic offices, was quietly cornered in the elevator by three gentlemen with three revolvers and relieved of his odious riches.



## IMPROVIZED NOVELTIES

Good work gets found out in time and bad work goes to the wall, no matter how it is exploited and bolstered up. But when a composition is absolutely new the general public is always at a loss to know the really good from the inherently bad. We are of the opinion that if a pianist of the highest rank, such as Godowsky, for instance, came onto the concert platform in his customary manner and began to play any improvised passages and discords he could think of, not one in a hundred of his hearers would doubt but that he was honestly interpreting the Russian or Bohemian composition announced on the program. We believe that Dr. Muck could hold the attention of his audience if he stood up before the Boston Symphony Orchestra and seriously beat time and indicated effects while his men played any notes they chose. He might make a sweep of his arm to get a full chord from all the players. He might shut off the brass and coax out the woodwind instruments. He might give all his attention for a time to the violins and then to the drums, and employ a dozen or more pre-arranged signs to let the various groups of the orchestra be subdued or prominent, and few in the audience would be the wiser for the practical joke, provided that the conductor and the performers gave no hint that they were only pretending to play the composition on the pages before them. Of course, this kind of joke could only be perpetrated once. If the conductor lost his reputation for high art the public would at once refuse to take him seriously when he performed a peculiar work by an ultra modern composer. But though the improvised and formless nonsense might vaguely resemble a brand new composition in an unfamiliar style, the new work will endure and be played again and again if it is intrinsically good. But the improvisation dies with its first performance, no matter how well it may have deceived a public which has learned to take the performer seriously. There are plenty of new works which are little better than improvisations except that they are written down. They cannot all endure. Time will find the weaklings. The finest performer and the greatest conductor cannot give life to a composition full of the microbes of bad style. But when the works of Strauss, Debussy, Scriabin, Ravel and some others are first heard by a public accustomed to music beginning at Bach and ending at Wagner, they sound for all the world like improvised discords and phrases of no meaning.

## THOSE UNMUSICAL AUTHORS

Literary artists, otherwise writers, often make mistakes in their use of musical terms and in their references to music. Arthur Elson points out a great number of blunders in his interesting and amusing article in the Musical Quarterly of April, 1917. The supposed mistake made by Shakespeare, in his sonnet referring to the "jacks" of a virginal, has been described by Louis C. Elson in his "Shakespeare in Music." But Shakespeare made no crude statements of unalloyed ignorance such as Browning and George du Maurier made in their books. Milton made no mistakes. His father was a composer and he himself was an amateur organist. He knew what he was writing about.

No doubt many a musician has laughed ha ha, or chuckled haw haw, or tittered he he, at the musical mistakes of poets and novelists. But do these musicians ever think of all the mistakes they might make if they attempted the poet's task? They say, "Milton is all right; he makes no musical blunders." That is really very small praise for the mighty Milton. Where is the musician who could accompany Milton to the Athenian academies and talk familiarly with all the poets and philosophers of Greece? What musician can write Greek verse such as Milton wrote? Where is the musician to write such Latin poetry as John Milton wrote?—the greatest Latin scholar of his age. Who wrote Italian sonnets that the critics of Italy pronounced worthy of Petrarch? This same poet, Milton, who made no mistakes in music. And this same musical scholar incidentally composed the greatest epic poem in the English language and shaped a few indestructible minor poems, as they are called, containing household phrases, such as "light, fantastic toe," "dim religious light," "linked sweetness long drawn out." It is very small praise indeed merely to say that Milton was correct in his musical references. Let the musician be as free from error in his references to subjects not musical.

## BYSTANDER

## What the Jury Guesses At—Self Hate—On the Lute

There are a lot of us who always like to read "What the Jury Thinks" in the MUSICAL COURIER. It is hardly surprising to find such differences in opinion about things so intangible as musical sounds, but when it comes down to questions of fact it seems as if one had a right to expect a little closer agreement between fellow writers on the same subject.

For instance, the Giants and Cubs played baseball last Saturday afternoon at the Polo Grounds, New York. A lot of people were there to see them do it. Of this one may feel sure after reading the accounts in various of the New York Sunday papers. There is the American, for instance, which said, "There were fully 25,000 people present." It looks as if that statement might be true, for the World said "26,000 fans took advantage of the warm, sunny afternoon." The gentleman on the Times was evidently feeling somewhat more liberal than his two colleagues, for he decided that "more than 28,000 people were there to see it." But, after all, first prize goes to the Tribune writer who starts right off with the unequivocal statement that "30,000 fans jammed the Polo Grounds yesterday afternoon."

If I were the proprietor of a team that visited the Polo Grounds I should certainly hire that Tribune gentleman, even at huge expense, to add up the turnstile figures for me. Just think of the visiting club's share with an optimist like that to perform the daily addition.

Dear Byron (as Leigh Hunt used to say when he wrote to the other Byron):

In the MUSICAL COURIER of May 24 you say: "It is admittedly very hard to find a rhyme for 'battalions.'" How can you make such a statement in the presence of my inspired and beautiful lyric in the Swinburne manner? which the same is as per enclosed:

If the polysyllabic, inflexible rhymers—

(You say that the word is "battalions")—

Is hard to make use of, please try the old-timer,

Infrequently printed "rapsallions."

Yours in dactylic trisyllables,

CLARENCE LUCAS.

Upon which one can utter only the poignant comment, "Sic semper tyrannis!"

Here is a man that hates himself. He is an organ builder and this is what he says in a little booklet about an organ he made:

We respectfully submit as our opinion concerning the organ, that in power and quality of tone, in variety and beauty of the more delicate combinations, in the expressive qualities obtained from stops in swell boxes, and in general tonal efficiency, it is not surpassed, it is equalled by any instrument of any builder, ancient or modern, even those of far greater size and cost. We believe that the facilities for the organist to control easily the resources of the organ offer the maximum of convenience with the minimum of complications and distractions from the other important duties of the player. It is our opinion that the action is simpler and more effective than other types, and that the materials used throughout are the finest obtainable.

We are led to these conclusions by our own observation and the experience of over thirty years' activity in organ building; also by the unanimous opinion of organists who have examined the organ.

I do not know whether it is that Edith Rubel has a keener sense of humor than is generally attributed to her sex or not; be that as it may, her latest adventure has to do with a gushing lady who, after listening to the folksong program which has had the same effect on the Edith Rubel Trio as beer on Milwaukee, gushingly said, "Oh, I do wish you would include some Italian folksongs in your program: say 'Funiculi, funicular,' or 'O sole mio.'"

Thomas Whitney Surrette, in the Atlantic Monthly, delivers himself of the following profound observation: "Schumann's 'The Happy Farmer' is merely jolly; it is not even bucolic, and you hunt for the farmer in vain." T. W. S., hunting vainly for the farmer, might find a more congenial, remunerative and exciting occupation, could he but go about looking for the traditional colored gentlemen in wood piles.

Then there is such a thing as the strictly impartial borrower—the young lady who walks into the office on a busy morning and takes your inkstand, somebody else's shears, and just to show that there is no prejudice, a third person's paste pot.

It was little Miss Jane, moved to compassion, who formulated the following:

## ELEVENTH COMMANDMENT.

Thou shalt not borrow the Bystander's shears; thou shalt not borrow the Bystander's pastepot, nor his inkwell, nor anything that is the Bystander's.

Which reminds me of what Billie Brown used to say at the Sunday morning bathing parties when we had a Pugmauguns camp up at Saugtaug Lake—"He who steals my towel steals crash."

No, Aminta, the lute was not named after Martin Luther, even though he did know considerable about music in his day and though you do pronounce the name the way Martin did, without sounding the "h."

BYRON HAGEL.

## HIT OR MISS

It is reported that at least one of the artists who paid a large sum of money to a firm of managers who came to New York some months ago, opened offices and succeeded in extracting sums of money from various artists, and then disappeared, has placed her case in the hands of the district attorney. The only way to stop swindlers of this kind is by criminal proceedings, as they care nothing for civil proceedings. They have no financial standing and many methods of getting around civil suits.

## I SEE THAT—

Olive Fremstad will return to the Metropolitan next season.

The steamship Ryndam, with Tilly Koenen, Elena Gerhardt, Marguerite Melville Liszewska, Julia Culp and Egon Pollak aboard, made Rotterdam safely.

Victor Kündö will teach at his New York studio twice every week during the summer.

Agide Jacchia is conducting the Boston Symphony "pop" concerts.

Mata Zucca compositions made up the entire program at a recent musicale.

Frederick Stock has secured Heinrich Jacobsen's "Irländaise" for performance next season.

The Selma (Ala.) Choral Society gave part of "St. Paul" as its initial oratorio undertaking.

Ernest Hutcheson will be under the management of Mrs. Herman Lewis next season.

Otto Goritz and Carl Friedberg were among those who sought alien permits last week.

The Ohio Music Teachers' Association will hold its annual convention the latter part of next month.

The Denton (Tex.) College of Industrial Arts plans a series of free public concerts and lecture recitals by the faculty.

The Devoe-Detroit Management offers fifteen of the best artists on its Philharmonic course next season.

Henrietta Gremmel, pianist, is a member of The von Ende School faculty.

Five thousand school children presented an operetta on the steps of Utah's new capitol.

Margarete Matzenauer will summer in Ulster County, New York.

Louis Siegel has arrived safely in Spain.

Julien Blitz is to conduct the San Antonio Orchestra.

About \$10,000 was raised at the concert which Ysaye and Victoria Boshko gave in Chicago.

Harris S. Shaw will have charge of the music this summer at the Vermont State College.

Washington's music season closed with the Motet Choir and Rubinstein concerts.

There will be four orchestral concerts given on Central Park Mall this summer.

Iowa music teachers heard report on standardization at their twenty-second convention.

Leo Ornstein will spend his summer in Maine.

A number of distinguished American artists are on the Bush Conservatory faculty.

Oliver Dutton declares that playing is the externalization of personality through sound.

Ethel Leginska is suing for divorce.

Alfred Hertz claims citizenship.

Carolyn Alchin, of Los Angeles, is the only woman in the world who has written a work on harmony.

The Minneapolis Symphony Orchestra performed Edward B. Scheve's symphony in D minor.

Bowling Green's third annual festival was an artistic and financial success.

Nahan Franko and his orchestra opened the Willow Grove season.

New York Bohemian Club completed its tenth season.

H. W. B. Barnes has written "The Cross of Red."

New York high school choral organizations assisted at huge patriotic benefit.

New Orleans has a new symphony orchestra founded by Mrs. Hubbard Moylan Field.

Opera is promised for Mexico City next season.

Jose Mardones is to be with the Metropolitan next season. The Sokoloff Orchestra and the People's Philharmonic of San Francisco have combined.

Philadelphia now has an organization to promote music and allied interests there.

Yeaman Griffith will hold summer classes in New York during June and July.

Stillman-Kelley works have been heard frequently throughout the season.

The New York Musicians' Club has an Army and Navy Comfort League.

Oscar Hammerstein is no longer a debtor in the eyes of the law.

The Carl Rosa Opera Company has started a London season.

Landon Ronald substituted for Sir Henry Wood when the latter was ill recently.

Yvonne de Tréville sang at a Canadian Red Cross concert this week.

Clarence Whitehill will be with the Metropolitan all next season.

Frieda Hempel will spend the summer on Long Island.

The New York Mozart Society raised \$700 for its own ambulance in one meeting.

Elizabeth Parks has arrived safely in the war zone.

This issue contains Russia's new hymn.

Giorgio Polacco will conduct a fall opera season in San Francisco.

Buffalo's ninth music festival took place May 17, 18 and 19.

Percy Grainger will conduct his own works at the Norfolk and Evanston festivals.

Charles Hackett has signed for the coming winter at La Scala and the Costanzi, Rome.

John Philip Sousa will train a marine band for the government.

Frederick Gunster figures on the Grand Canyon Hotel menu.

H. R. F.

Italian composers seem to be just as busy, notwithstanding the war, though it is probably pressure of time that keeps them writing one act operas instead of longer ones. A recent issue of an Italian paper speaks of four new ones which have just been finished, though none of them have seen the footlights as yet. They are "Bocco Baciata," by Cesare Paglia; "Galatea," music by Antonio Sevasta, words by Gioacchino di Stefano; "La legende de Giuliana," music by Schinelli, book by Lega, and "Italia," music by Pistorelli, book by Rizzi.



## ACROSS THE COUNTRY

**Boston, Mass.**—(See letter on another page of this issue.)

**Buffalo, N. Y.**—(See letter on another page of this issue.)

**Cambridge, Mass.**—Arrangements have been completed for the Summer School of Church Music, which will be held in this city the coming summer. It will extend from June 22 to July 7. A feature of the school will be a course in the history and music of the new hymnal authorized by the general convention 1916, given by Richard G. Appel, director of the school. Among other courses will be a demonstration course in practical choir training by Dr. A. Madeley Richardson; and a class in plainsong will be in charge of Rev. Charles W. Douglas. A registration fee of five dollars is charged to defray the expenses of the school, and admits to all classes and privileges. Application for registration and further information may be made to Richard G. Appel, 15 Hilliard street, Cambridge, Mass.

**Camden, Ala.**—Mrs. Claude Hardy presented her piano students in recital here on May 23. A varied and well rendered program marked the evening and a large audience gathered to hear the results of the year's training by this gifted teacher.

**Chicago, Ill.**—(See letter on another page of this issue.)

**Cincinnati, Ohio.**—(See letter on another page of this issue.)

**Denton, Texas.**—The artists' course for this year at the College of Industrial Arts included such stellar attractions as Martinelli, Oscar Seagle, Leginska, May Peterson, Mrs. Edward MacDowell, Leonora Allen, Lillia Snelling, Arthur Hackett, Charles Gallagher, and with the two last named artists, the St. Louis Symphony Orchestra, whose coming marked the climax of the spring festival with which the month of May was ushered in. This festival included an elaborate fete, "The Awakening of Spring," with incidental music and dances, a recital by the faculty of music, a performance of "The Creation" by the Denton Choral Club under the direction of Mr. Pfaff, the St. Louis Symphony Orchestra accompanying, and a matinee concert by the orchestra with Lillia Snelling and Northera Barton as

artists named is the greatest ever engaged for the annual Philharmonic Course. The season prices for this course remain as heretofore, twelve dollars, ten dollars, eight dollars, and six dollars. A discount of two dollars will be allowed on all twelve dollar, ten dollar and eight dollar Philharmonic Course subscriptions received prior to June 15, provided remittance of five dollars or more for each ticket reserved accompanies subscription. A special rate of five dollars for best seats for the Gluck, Kreisler and McCormack concerts is given. The single sale prices for these three last named artists will remain at one to three dollars. All concerts will be given in the Detroit Armory, which is most centrally located and most accessible to a majority of car lines. John McCormack will make his only recital appearance in Michigan this coming season here on November 15.

**Dothan, Ala.**—The pupils of Bessie Allan were heard in their semi-annual recital on May 23. Musical interest in the town has been greatly heightened by these recitals and an enthusiastic reception greeted both pupils and teacher.

**Eufaula, Ala.**—The final monthly program of the Music Lovers' Club was given at the studio of Mrs. A. T. Crowell on May 20. Besides the vocal and piano numbers, short sketches of several American composers were read by associated members of the club.

**Georgetown, Texas.**—Several pupils of Harriet May Crenshaw, head of the piano department of the Southwestern University, have made successful appearances in recital this past season. On April 16, Leah Gresham was heard in recital, assisted by Caradine Horton, tenor, and Marie Stone, accompanist, also a pupil of Miss Crenshaw. Bernice Cooke was exceedingly pleasing in her graduating recital on May 21, at which she was assisted by Alice Gillespie Spivey, soprano, and Marie Stone, accompanist. Paul Munson, another Crenshaw pupil, is accompanist and pianist of the Southern University Glee Club, and has made an excellent impression with his splendid work. Still another Crenshaw pupil who will assist in recital is Irene Lamle. Each and every one of these pianists has been successful and reflect credit on the teaching of Miss Crenshaw.

community music, library extension work, publicity, reciprocity and student extension work. The federated clubs are: The Ladies' Friday Musicales (Jacksonville), Mrs. J. M. Wright, president; the Philharmonic Society (Gainesville), Mrs. J. W. McCullom, president; the Music Study Club (West Palm Beach), Mrs. John Doe, president; the Mozart Club (Stuart), Irene McPherson, president; the Carreno Club (St. Petersburg), Mrs. F. A. Wood, president, and the Miami Music Club, Dr. E. H. Lyon, president; Mrs. L. B. Safford, president of the children's department.—On May 19, at the regular meeting of the children's department of the Miami Music Club, the piano pupils of Mrs. B. E. Smith gave an interesting program. Among those participating were Alpha Raily Milam, Margaret Cox, Orris Rhodes, Myrtle Berni, Clara Cohen, Ada May Tatum, and Catharine Smith. Other features of the morning were Leonora Henderson's aesthetic drill with eight children, and an attractive violin solo by Arthur Henning and his teacher, Violine Hall.—Barcellos de Braga, concert pianist, composer and teacher, is touring Canada on a pleasure trip.

**Minneapolis, Minn.**—(See letter on another page of this issue.)

**Montgomery, Ala.**—The Redpath Chautauqua opened this week with splendid attractions. Among other concerts were those of Mr. and Mrs. Reed Miller, the Indian prima donna Watahwaso, Creator's Band, the Sala Trio, headed by Antonio Sala, cellist, and the Beulah Buck Ladies' Quartet. Much interest has been shown in this festival and a greater number of seats than the guarantee required have been sold.—The commencement exercises of the Alabama Woman's College began on May 24 with the annual concert of the artist-pupils in piano, voice and violin.—The Fourth Alabama Infantry Band will give a series of Sunday concerts in connection with guard mount at the mobilization camp.

**New Orleans, La.**—A great deal of interest is being manifested in the new symphony orchestra founded by Mrs. Hubbard Moylan Feild. The last concert proved beyond a doubt the ability of Conductor Ernest Schuyten and his forty-five musicians. The subscription for the coming season is most encouraging, among the subscribers being Max Zach, conductor of the St. Louis Symphony Orchestra, and Arthur J. Gaines, manager of that orchestra.—The piano pupils of Mary Scott and the orchestral class of Mark Kaiser united forces and gave a very enjoyable concert on May 23 at the Grunewald Hotel. Those participating in the program were Marie Cazanavette, Moylan Feild, C. H. Fishbein, Florence Heitschew, C. W. Jones, E. E. Kelley, D. Lipnick, W. Marks, E. H. Rabito, Ella de los Reyes, J.

**H. E. Krehbiel says**  
"In voice, in style,  
and in intelligence

# OSCAR SEAGLE

Summer Address: Schroon Lake, New York

**stands head and shoulders above the crowd of concert aspirants."**

soloists. Miss Barton's playing displayed virtuoso technique, and the orchestra, under the direction of Max Zach, gave a fine interpretation of the "Eroica" symphony. Miss Snelling in Tchaikowsky's "Adieux, Forets" won an ovation, responding twice with encores. The performance of "The Creation" brought much praise to Mr. Pfaff for the excellence of his chorus, and established Leonora Allen as a favorite with the audience. Messrs. Hackett and Gallagher sang admirably the tenor and bass solos.—The March and April concerts of May Peterson and Ethel Leginska aroused much enthusiasm, both artists being compelled to respond to encore after encore.—The Sunday afternoon concerts this spring have included programs by Mrs. MacDowell, presenting her husband's works; Hannah Asher, Maud Rucker, pianists; Paul Carpenter, Fern Hobson, violinists; Joseph Rucker, basso, and a faculty recital of much interest by Jessie Lindsey, pianist; Stella Owsley, soprano, and Alma Ault, violinist.—Helen Norfleet returned from New York recently and gave her annual recital at the college, revealing splendid technique and interpretation. Miss Norfleet appeared also as soloist with the San Antonio Orchestra, playing the Schumann concerto, and gave an Easter concert in Dallas for the Mickwitz Club.—The College of Industrial Arts plans to have artists of the faculty tour the state, giving concerts and lecture recitals free to the public. In connection with this plan, Miss Barton has played already in San Antonio, San Marcos, Corsicana, Pilot Point and Garza.—Nellie Frances Phelps, pupil of Northera Barton, gave her graduating recital on April 28, winning much commendation. Grace Miller, Susan Cobb and Mabel Lively, sophomore pupils of Miss Norfleet, will give a joint recital during commencement, and the smallest pupils of Miss Tietze will have an evening to themselves.

**Denver, Colo.**—On May 14, Dolce Grossmayer gave a musicale at which the following pianists were heard: Mrs. Harry Laight, Mrs. Leo R. Cohn, Valucia Rough-ton, Eva Milstein, Ruth Wheeler, Alice Cutler, Jeanette Nierenberg, Helen Brand, Beatrice Feinberg and Hazel Petersen.—Florence Siever Middaugh, contralto, and Dolce Grossmayer, pianist, presented a delightful program to a much interested audience on May 28.

**Detroit, Mich.**—The Devote-Detroit Management announces its Philharmonic Course and extra attractions for the coming season. The following artists will be heard in the Philharmonic Course: Mabel Garrison, Alma Gluck, Lucy Gates, Amelita Galli-Curci, Maria Gay, Sophie Braslau, Ernestine Schumann-Heink, John McCormack, Giovanni Zenatello, Lambert Murphy, Clarence Whitehill, Fritz Kreisler, Josef Hofmann, George Barrere, and Efrem Zimbalist. The list of

**Greensboro, N. C.**—The performance was a triumphant one, the choral work and the soloists being of a high musical order." Thus wrote the Greensboro Daily News of May 22 of the performance of Mendelssohn's "Elijah," given in the auditorium of the State Normal College in connection with the commencement on May 21. The chorus of 200 mixed voices was under the capable direction of Prof. Wade R. Brown, who had complete control of his forces. Dan Beddoe, tenor; Andrea Sarto, bass; Mrs. Wade R. Brown, contralto, and Kathryn M. Severson, soprano, were the soloists, and without exception they acquitted themselves splendidly. Andrea Sarto sang the part of Elijah, and the Daily News of this city wrote as follows of his work: "His role demanded strong emotional power, and he proved himself capable in a manner which won for him popular commendation. In the recitative and arias he was able to get the most out of the dramatic possibilities of the part. His voice is mature, of great strength and range." Though not having as much opportunity to display his excellent vocalism as Mr. Sarto, Mr. Beddoe was heartily received and, again quoting the Daily News, "there is a thrill in his singing which held the audience tense." Miss Severson and Mrs. Brown are both well known here and their work was equal to the demand of the oratorio. George Scott-Hunter, organist, and Arline Minor, pianist, added greatly to the oratorio with their splendid work.

**Gunnison, Colo.**—The Fine Arts concert of the State Normal School took place at the Methodist Episcopal Church on May 18. Those who participated were the school orchestra, Nellie Miller, Pearl Webb, Zelma McKee, Margaret Collins, Esther Arterberry, Agnes Walker, Evelyn Parr, the Cecilia Glee Club and the Messrs. Richter, Brillhart and Dick, who collaborated in the rendering of Moffat's "Trio Symphonic," the andante and finale.

**Little Rock, Ark.**—On Friday evening, May 25, the students of the Belgian Institute of Music, Oskar Rust, director, were heard at the high school auditorium. Those participating in the program were Aletha Jones, Alvin Countryman, Jewel Henry, Charles Brod, Ruth McAninch, Mabel Marks, Margaret Sawyers, Hazel Brewer, and Ursey McFarlin.

**Los Angeles, Cal.**—(See letter on another page of this issue.)

**Miami, Fla.**—Mrs. James Hirsch, of Orlando, State President of the National Federation of Musical Clubs, has founded the Florida organization of federated clubs, appointing Mrs. L. B. Safford, of Miami, president; Mrs. John W. Doe, of West Palm Beach, treasurer, and Mrs. John Hancock, of Stuart, secretary. Other appointments will be the first and second vice-presidents, the chairman of public school music, com-

Robbins, Beatrice Schaumberg, and Mrs. Douglas Wilkes, violinists; Dr. F. W. Zerber, viola; Mrs. C. G. Lob, cello; H. van Roy, bass; Ira Brown, Elizabeth Fenner, Laura Kearney, Claire Loeb, Aphra Vairin, pianists; D. Fantadardara, flute; L. Gallo, clarinet, and L. Brockhoeven, cornet.—Eugenie Wehrmann-Schaffner's annual recital attracted a large audience. Mrs. Schaffner has been heard on various occasions, but at this appearance she eclipsed all of her previous good work.—The musical mornings given at the residence of Mr. and Mrs. H. T. Howard for the benefit of the Red Cross were among the artistic offerings of the spring season. They were under the direction of Mrs. W. J. O'Donnell and Lina Little, and were all well attended.

**Northampton, Mass.**—The joint concert of May Peterson, soprano, and Percy Grainger, pianist, terminated the Smith College concert course for the season of 1916-1917. It has been customary in previous years to devote the final concert of this course to a performance of "The Messiah" by students of Smith and Amherst Colleges, but because of the enlistment of many students of the latter institution this was impossible. It was the debut of both Miss Peterson and Mr. Grainger in this city and their success was instantaneous.—Owing to the fact that for several years the demand for tickets for this course has largely exceeded the capacity of the hall, it has been decided to offer next season in addition to the series of eight evening concerts, a series of six afternoon concerts. The evening series is as follows: October 24, Boston Symphony Orchestra; November 7, Flonzaley Quartet; December 12, Louise Homer; January 9, Jascha Heifetz; February 13, Philharmonic Orchestra of New York; March 13, Josef Hofmann; May 1, Giovanni Martinelli; May 22, choral and orchestra concert by students. The afternoon series is as follows: October 31, Guiomar Novaes and Eddy Brown; December 12, Louise Homer; January 16, Marcella Craft; February 13, New York Philharmonic Orchestra; March 13, Josef Hofmann; fifth concert to be announced later.

**Philadelphia, Pa.**—(See letter on another page of this issue.)

**Pittsburgh, Pa.**—(See letter on another page of this issue.)

**Redlands, Cal.**—At the third meeting of the Music Teachers' Association a program of music and addresses was much enjoyed.—Olga Steeb, pianist, gave an interesting recital recently for the benefit of the Red Cross.—Under the direction of Russell E. Booker, a music festival was given by the combined oratorio choruses of Redlands and Riverside. The work of these organizations was greatly enjoyed and appreciated by the large audiences.—The final Spinnet program of the season was an enjoyable combination of



vocal and organ numbers.—Two pupils of Lucia Smith, pianist, were heard in recital recently, both displaying to advantage the splendid training they had received at the hands of Miss Smith.—A concert by James Goddard, bass; Ruth Ray, violinist, and Robert Yale Smith, pianist, was the finale of Chautauqua week.

**Rochester, N. Y.**—Heinrich Jacobsen has been honored by having his new orchestral work "Irlandaise" secured by Frederick Stock, director of the Chicago Symphony Orchestra, for performance by that organization next season. "Irlandaise" was first performed by the Chicago Symphony Orchestra at the Geneva Music Festival, which is conducted by Mr. Jacobsen, and the work met with such instant recognition that Mr. Stock concluded to make use of it on next year's programs.—Walter Bentley Ball, baritone, has been giving several interesting interpretative recitals of songs of the Allies. These recitals include the folk-songs of Russia, Italy, France and the British Isles and the epoch making songs of France, Belgium, England and America, in costume.—An interesting song recital was given recently by pupils of Mr. and Mrs. Marvin Burr. Those participating were: Terzah Crippen, Lillian Jackson, Maude Pierce, Genevieve Bennet, Vera Tischler, Adelaide Lindsay Kaine, Sidney Roe, Mrs. H. A. Whitfield, Helen Fneidell, Edith Kauffman, Beatrice Moore, Sophie Herschler, Gladys Hunt, Lurleen Williams, Mrs. Allan Bryan and Helen Day.—The Western New York Chapter of the American Guild of Organists, Walter Carter, president, held a conference on May 15 in Christ Church Parish House. The Guild was addressed by Charles Heinrich, organist of Carnegie Institute, Pittsburgh, on "Various Phases of an Organist's Work." William Benbow, of Buffalo, spoke on "Church Music" and DeWitt Garretson, of Utica, on "Memorizing."—Hazel Gruppe, pianist, and her cousin Paulo Gruppe, the well known cellist, gave a recital in the Institute of Musical Art on May 17. Miss Gruppe gave a program of compositions by Schumann, Chopin, Grieg, Henselt, Sibelius, Liszt and Godowsky, in which she displayed talent of unusual degree. Mr. Gruppe's selections were marked by sincerity and a beauty of tonal effects seldom heard. His selections included Emmanuel Moor's rhapsodie, Bach's Sarabande, Bourree 1 and 2, and Allemande, Svendsen's "Romance," Coleridge-Taylor's "Valse Bohemienne," and Popper's "Danse Espagnol."—At the Church of the Epiphany, on May 10, Ethel Lannin presented a number of her junior pupils in a piano recital. The following students took part: Adelaide Bevan, Florence Sutherland, Dorothy Martin, Ruth Fox, Eloise McDonell, Grace Le Mesurier, Marion Fox, Vera Wright, Anna McDonell, Beatrice Knapp, Harriet Fox, Inez Peck, Florence Gilmore, Edward Decker, Carol Livingston and Edna Faulkner.

**Sacramento, Cal.**—The second and last concert of the season of the McNeill Club took place on May 21, at the Tuesday Club House, before a large audience. This body of male singers is becoming more and more capable each season, especially so since the present director, Albert I. Elkus, has been wielding the baton. Mr. Elkus is an excellent musician, and Sacramento is fortunate in having him at the head of this prominent club. The club was assisted by Mrs. Benjamin Mitchell soprano; Stanislas Bem, cellist; Ruth Pepper, pianist; Mrs. Robert M. Hughes, pianist, and Florence Linthicum, organist.

**San Antonio, Tex.**—(See letter on another page of this issue.)

**San Francisco, Cal.**—(See letter on another page of this issue.)

**Selma, Ala.**—On May 26, the violin pupils of Annelu Burns gave their spring recital. Those taking part were Judith Stewart, Madeline Shepherd, Louise Vaughn, Josephine Seymour, Christine Sparrenberger, Louise Sparrenberger, Ruth MacCollough, Pauline Gambel and Isidore Roisman.—The Selma Choral Club presented as its initial oratorio the first part of "St. Paul" (Mendelssohn) on May 21, before a very large audience. The oratorio was conducted by Prof. Edward G. Powell, who handled the organization in a truly masterly style; and Dr. J. E. W. Lord, of Meridian, Miss., presided at the organ. The soloists were Genevieve Creagh, Anna Creagh, Cynthia Greene, William S. MacKinley, Edward Graham, Victor Allan and John Creagh. This offering of the Choral Club closed a season which has been full of interest both of artists and of local organizations.

**Sioux Falls, S. D.**—The Sioux Falls Oratorio Society, J. W. Bixel, director, gave a splendid rendition of "The Messiah" on May 8, with the following soloists: Louise Burton, soprano; Alma Portius, contralto; Walter Mallory, tenor, and Harry Phillips, bass. "From the choral overture to the closing 'Amen chorus' the large audience was often spellbound, entering fully into the spirit of that masterpiece of musical art and religious feeling," wrote the Daily Argus-Leader of this city. The excellent work of soloists, chorus and conductor was appreciated by press and public alike. L. Gilbert Piaggi, pianist, and G. H. Fairclough, organists, were the accompanists.

**St. Paul, Minn.**—The Schubert Club, Mrs. Warren S. Briggs, president, at its recent annual meeting showed by reports of various committees that a decided gain had been made in all its activities. Beside local artists the following have appeared in this city under the auspices of this club: Ernest Schelling, The Edith Rubel Trio, Edna Gunnar Peterson, Herbert Gould, Louis Gombert and Eleanor Poehler. The following officers were elected for the coming season: Mrs. Warren S. Briggs, president; Mrs. Charles E. Furness, first vice-president; Mrs. C. L. Hilton, second vice-president; Elsie M. Shawe, third vice-president; Mrs. C. A. Guyer, recording secretary; Helen Moore, assistant recording secretary; Carolyn Punderson, corresponding secretary; Mrs. T. F. Ellerbe, assistant corresponding secretary; Mrs. L. C. Jefferson, treasurer; Mrs. J. W. Thompson, librarian; Mrs. Emil Traeger, assisting librarian.

**Topeka, Kan.**—Under the direction of Daniel A. Hirschler, dean of the Kansas chapter of the American Guild of Organists, an organ recital was given by the Kansas Chapter at Grace Cathedral on May 21 by the following members: Horace Whitehouse, of this city; Daniel A. Hirschler, of Emporia, and Charles S. Skilton, of Lawrence. The vested choir of Grace Cathedral, Herman Springer, director, and Mrs. J. A. Campbell, organist, assisted.

**Troy, Ala.**—The Music Study Club gave a thoroughly enjoyable musicale on May 19, at which Mrs. John Wilkerson, Mrs. Fred Jernigan, Mrs. James Wiley, Mrs. S. A. Williams, Mrs. B. M. Talbot, Jr.; Mrs. C. B. Goldwaite, Jr.; Mrs. J. Henderson, Mrs. Walters and Mrs. Brown, and the Myrtle Haralson Orchestra were heard.

**Washington, D. C.**—(See letter on another page of this issue.)

**Winnipeg, Can.**—The Men's Musical Club of Winnipeg, George H. Price, conductor, gave its first public concert on May 8 in aid of the fund for Canadian prisoners of war in Germany. In speaking of the chorus and conductor, the Tribune of this city said: "His men were thoroughly in earnest and sang with splendid vim and some fine shading, with the result that the audience expressed the appreciation genuinely due conductor and choristers." The following local artists assisted: Watkin Mills, bass; W. Davidson Thomson, F. H. Hughes, James Isherwood, baritone; Robert Habbeshaw, Roy W. Wydeman, tenors; John Waterhouse, A. L. Scott, violinists; G. H. Williams, viola; W. Maurice Miles, cellist, and Arnold Dann, pianist. Stanley Osborne and F. Hotchkiss Osborn were effective accompanists.

#### Future Army Bandmasters

#### Contribute Interesting Music

The fifth annual demonstration recital by the Military Band Department (Arthur A. Clappé, principal) of the Institute of Musical Art, New York City, Dr. Frank Damrosch, director, was tendered to Major General J. Franklin Bell, Mrs. Bell, and officers and ladies of Governor's Island in Corbin Hall, Thursday evening, May 24, 1917.

After the "Star Spangled Banner," played by the band, which opened the program, a composition by Mr. Clappé, "Hail to the Flag," was rendered. The vocal and instrumental selections which followed were from Krug, Dancila, Beethoven, Gounod, Hadley, Lorenz, Mendelssohn, Carl Hirsch, Werner, Kucken, Watson, Ganne, Saint-Saëns, Batiste, McKee, Meyer, Tours, Pierné, Guilmant, and to close the program the class song "Dear I. M. A." (Clappé), was sung. All the instrumental numbers on the program were arranged especially for this recital by members of the graduating class, six in number. Each one of these young men also conducted one number. The students are not confined to the study of one special instrument, but each one is taught the technic of all the instruments used

in the band. The members of the graduating class during the course of the recital each played upon the flute, clarinet, saxophone, trumpet, slide trombone and baritone.

At the close of the program, the audience joined in the singing of "America."

#### Next Annual Meeting of M. T. N. A. to Be Held December 27, 28 and 29 in New Orleans

The next annual meeting of the Music Teachers' National Association will be held in New Orleans, December 27, 28, 29, 1917. President J. Lawrence Erb, University of Illinois, Urbana, Ill., is outlining a program for the session, and is preparing for a number of new features. The choice of New Orleans as the next meeting place is the result of the cordial and pressing invitations extended by numerous individuals and organizations of that city, as well as an evidence of the constantly increasing scope of the work of the organization. It is the first time in the forty years' history of the organization that the meeting has been held so far south.

The standing committees of the M. T. N. A. are preparing special work for the New Orleans meeting and planning to enlist much wider co-operation than heretofore. The personnel of these committees are as follows:

#### COMMUNITY MUSIC.

Chairman—Kate S. Chittenden, 212 West Fifty-ninth Street, New York, N. Y.

William Benbow, 44 North Pearl Street, Buffalo, N. Y.  
Rosseter G. Cole, Fine Arts Bldg., Chicago, Ill.  
Peter C. Lutkin, Northwestern University, Evanston, Ill.  
Waldo S. Pratt, 86 Gillett Street, Hartford, Conn.

#### STANDARDIZATION.

Chairman—Charles H. Farnsworth, Teachers College, New York, N. Y.

Calvin B. Cady, 714 Davis Street, Portland, Ore.  
Adolf Weidig, Kimball Hall, Chicago, Ill.

#### PUBLIC SCHOOL MUSIC.

Chairman—Ralph L. Baldwin, 81 Tremont Street, Hartford, Conn.  
D. A. Clippinger, Kimball Hall, Chicago, Ill.  
Francis L. York, Conservatory of Music, Detroit, Mich.

#### HISTORY OF MUSIC AND LIBRARIES.

Chairman—Charles N. Boyd, 4259 Fifth Avenue, Pittsburgh, Pa.  
William Benbow, 44 North Pearl Street, Buffalo, N. Y.  
Waldo S. Pratt, 86 Gillett Street, Hartford, Conn.  
O. G. Sonneck, Library of Congress, Washington, D. C.  
Adolf Weidig, Kimball Hall, Chicago, Ill.

#### AMERICAN MUSIC.

Chairman—Francis L. York, Conservatory of Music, Detroit, Mich.  
Calvin B. Cady, 714 Davis Street, Portland, Ore.  
P. C. Lutkin, Northwestern University, Evanston, Ill.

#### Franko at Willow Grove

The annual Willow Grove Park (Philadelphia) series of summer concerts opened May 19 with a crowd of thirty thousand thronging the walks, pavilions and amusement devices of the popular resort. Nahan Franko led the orchestra and scored a pronounced success, according to the Philadelphia American, which praised his musicianship, spirit and tactful selection in the matter of program numbers. The Philadelphia Public Ledger says: "Willow Grove opened with a burst of music by Nahan Franko and his orchestra and thousands were there to hear them. The chief interest was in the music. Nahan Franko received an ovation after each number during the afternoon and evening."

Nahan Franko is engaged also to conduct some concerts at the Cincinnati Zoo, where he will begin his series on June 10. Later in the season he will head an orchestra at the Pittsburgh Exposition.

#### Where to dine after the Concerts

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ROSA RAISA,

As Valentine in "The Huguenots." In this role the Chicago Evening Post said during the past season: "Rosa Raisa gave a fine performance as Valentine, playing the role with dignity and with a comprehension of its meaning that gave force to the drama. Dramatic fashions have changed since Meyerbeer's day, but the essentials of human feeling are the same, and when an artist feels deeply and gives herself out with sincerity the meaning carries even today. Miss Raisa sang with a sustained power and beauty of tone that won her an ovation twice in the opera—once in the third act and at the close of the opera. Though midnight had struck the people recalled her half a dozen times, and when this happens in Chicago after midnight it has been a special occasion."

#### "Democracy's Call" Making a Sensation

While some people are making bandages for the Red Cross the Gray-Lhevinnes have launched a marching song, and every copy sold of "Democracy's Call" helps to swell a fund in charge of the Advertising Association for the American Red Cross. Each one to his individual gifts. The Gray-Lhevinne song is doing its good part, thanks to the keen minds and warm hearts of this artist couple.

Out by the Golden Gate every orchestra seems to be making a veritable sensation with this march of Lhevinnes. The orchestration of the song, with its subtitle of "Swat

the Bugaboo," is very stirring and takes all by storm. Copies of the march song or the band and orchestra arrangements can be gotten from Department A, Advertising Association, Advertising Club Building, Chicago, or at music stores.

#### Leginska Sues for Divorce

Ethel Leginska, the pianist, is suing her husband, Roy Emerson Whittier (the composer, known as Withorne) for absolute divorce. The couple have a son, Cedric Villiers Whittier.

#### ORGAN MUSIC FOR CHILDREN

##### United States Commissioner of Education Gives Plea for Program Arranged for Young Folk

"In all the cities and larger towns of the United States there are hundreds and thousands of boys and girls who never hear good music," declares Dr. P. P. Claxton, United States Commissioner of Education. "If they hear music at all, it is of the ragtime or vaudeville type or the mechanical music of the moving picture theaters. Some of them hear and join in the Sunday School songs to the accompaniment of a small organ or piano. Of music that appeals to the best of their emotions, that stirs the soul and helps to form good taste in music, they hear little or none. Many of these children live amid the ugliness and squalor of the slums, where there is little to appeal to, and help form the sense of beauty and grandeur in light and color, form and space. Yet, in these same towns and cities are scores and hundreds of costly churches, beautiful and attractive in the vaulting of their ceilings, in the tinting of their walls and the colors of their windows, and impressive in their spaciousness. In almost every church there is a great organ with its wide range of tone and its possibilities of harmonies which stir the soul to its depths and may help toward forming better tastes and nobler ideals. But these churches remain closed and the organs silent while the children work in the mills or play in the alleys and their souls starve unconsciously.

"Why should not every church in which there is a good organ and which has a competent organist open its doors freely to children between the ages of eight or nine to seventeen or eighteen for one hour every week at such time as may be most convenient for the largest number of the children within its reach and arrange for its organist to render for the children the best music in their best style? Some times the organ music might be varied by orchestra and singing, but it should never partake of the nature of a lesson for the children. It should never appear to be in any way didactic, nor should any music low or trashy in its nature be included in the program. The music period should never be more than an hour. The program should be arranged for the young people. The older people should of course be admitted, but as the guests of the children. Children should be permitted to come and go quietly. If ushers are provided to help them find seats, there will be little danger of their becoming noisy or disorderly. All children, the poor and rich alike, should be invited and made to feel welcome. They should not be expected to dress for the occasion. There should be about the occasion no formality that might tend to keep any children away. It should be easy for newsboys, messenger boys, shop girls, boys and girls from the mills, and children at play on the streets to go immediately from their occupations, listen to the music for all or a portion of the hour, and return directly again to their occupations or play.

"If for any reason it should be impossible or inconvenient for any church to provide for the music hour every week, then two neighboring churches might well arrange to give music hours on alternate weeks, and the children might be invited to attend one church on one week and the other on the next.

"The cost to the church for this hour of music should not be much in any case. Most organists who love music and know its value for culture and life will no doubt be willing to give this additional hour of service for a nominal increase in pay. There may be some wear of the church carpets and new cushions and occasional small damage to the pews, but churches are built for use. Certainly, any congregation might well undertake the necessary small expense even for the selfish reason of attracting to the church children who will thus be induced to become members of the congregation.

"No one who knows children and older boys and girls, and who also knows the educative power of good music, can doubt for a moment the moral and spiritual value which this hour must have for the present and future lives of those who may come under its influence. It will both save police costs and add to the richness and fullness and fineness of the life of the nation.

"To this end, and in the name of fifteen million boys and girls living in our cities and towns, I appeal to pastors, priests, organists and officers of the churches to give this suggestion a fair trial, and if the plan proves worthy, then to co-operate in making the weekly children's music hour a part of the program of all churches in urban communities, and in bringing under its influence the largest possible number of boys and girls, always with most care for those who need it most.

"Much thought and some experimenting will be needed

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in selecting the music best fitted for the purposes of this hour. But gradually, organists, with the help of teachers and others who know children best, will be able to make out extensive lists from which selections can be made with assurance. These lists should be made on the principle that in music, as in literature, common people and children, if they have not understanding for the best, yet have feelings for and power of response to the best, and that only that which is worthy should be used in forming the tastes of boys and girls and in determining their powers of response through all their lives."

### "The Cross of Red"

H. W. B. Barnes, the choral conductor of San Antonio, Texas, has just issued a patriotic chorale called "The Cross of Red," dedicated to the American Red Cross. The words are by J. Frank Davis. The composition is unusually melodious, and displays full knowledge of vocal requirements. In these days of copious and largely inefficient output of patriotic music, it is a pleasure to come across such a well made and useful work as "The Cross of Red."

### Mrs. Stracciari's Father Dies

Giovanni Olivotto, sixty-five years old, the father of Mrs. Riccardo Stracciari (wife of the famous baritone now in New York) died in Italy recently. The shock sustained by Mrs. Stracciari was very severe, as she had no previous knowledge of the impending catastrophe until she received a cablegram from her relatives in Italy last week. Mr. and Mrs. Stracciari are spending the summer at Long Branch, N. J.

### English Musicians Pass Away

Recent musical deaths in England were those of Alfred Mapleson, aged eighty (brother of the late Colonel Mapleson), music librarian to Queen Victoria, King Edward, and King George; John Radcliff, aged seventy-five, professor of flute at the Royal Academy of Music, and Charles Reynolds, aged sixty-six, first oboe player of the Hallé Orchestra, at Manchester.

### Henrietta Gremmel, Member of The von Ende School Faculty

Henrietta Gremmel, the pianist, who was heard in recital at The von Ende School of Music, New York, a fortnight ago, inadvertently was referred to as a student at that institution. As a matter of fact, she is a member of the faculty of the school and Alberto Jonas' only assistant.

### Successful Pizzarello Pupils

Mrs. E. Schamp, an artist pupil of Joseph Pizzarello, sang with great success at the Columbia Club, East Orange, N. J., last Friday several songs, among which were "Speak to Me" and "Priore d'amour," by the well known composer, Mana Zucca, who also is a vocal pupil of Mr. Pizzarello and for whom he predicts a very brilliant future.

## SPECIAL TERMS EN ROUTE

### Elsa Fischer String Quartet

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### Margaret Abbott

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## "B. B. B. and B."

The following article by Alberto Jonas is reprinted from the Bulletin, issued monthly by The Von Ende School of Music.

"What shall I do to become a great pianist?" an American young man asked me recently.

"Nothing," I replied.

"Oh! you mean that I shall become a great pianist, anyway," he rejoined complacently.

"No, on the contrary, you will never be one."

"And why not?" (the young man bridling up).

"Because you ask."

It would be a waste of time and labor to pen the following reflections, as a sequel to a foolish question, were it not that this is not an isolated case in my experience. Time and again I have had to listen to similar thoughtless questions and remarks until I have become convinced that a majority of the American young men and women who study music, and of the parents who have their children pursue musical studies, do so with a singularly misshapen conception of what is music as an art, and music as a profession.

It is a truism to say that the artist is born, not made. But this by no means decides the future of the gifted person. Surroundings, development, and the desire, care and wisdom of the parents are most important, indeed, I believe, deciding factors.

As to what constitutes these surroundings whereby every dormant or active artistic gift may be awakened or encouraged, it is not possible for me to analyze and describe them within the confines of this short article. Suffice it to say that, in a general way, it is best described by the often little understood word "atmosphere," and that musical atmosphere is, at present, only found, on a sufficiently large scale, in the foremost musical countries of Europe, and again, foremost among these, in Germany.

However, if musical atmosphere cannot be improvised at will, since it takes generations of enlightened, sincere musicians, of a music loving community and of music loving, generous governments to create it, there is one other very important factor in the artistic development of the young musician that can be commanded anywhere. This factor is never absent in any great artist, and it can positively be acquired by the young musician, if he so wills it. It is culture.

And that does not mean manners.

It means knowledge, not only of everything that relates directly to music, such as harmony, counterpoint, fugue, orchestration, etc., but of literature—American, English, German, French, Russian, Spanish, Italian, Portuguese, Scandinavian—of history, Europe as well as America, of geography. It means knowing, and knowing well, at least one language besides English.

It means being able to write a fine or at least a good, letter in English; I do not mean a letter reflecting fine or good sentiments, but written in accordance with the rules of English syntax, with correct choice of expressions, with correct punctuation. Yet, how very deficient in this respect are many, I am tempted to say most, of the letters which I have so often received from music students! What a misery and what a curse is ignorance! And how easy it is to acquire knowledge! All that one has to do is to wish it—not the flighty, capricious wish of five minutes, but the wish of the heart, of the soul. Just wish it deeply and strongly enough and suddenly you will find that within your reach are a thousand possibilities you never saw before.

You will improve your pronunciation, by listening more carefully to those who speak well and by listening to yourself, and you will thus acquire better rhythm—yes, rhythm—and refine your listening powers when playing or singing, as to quality, texture, evenness and brilliancy of your tone and of your passage work. You will leave a concert having attentively listened and observed, having learned something from the concert giver—something to appropriate or to reject.

You will feed your soul by reading, over and over, the hundreds of master works in literature, and not by dulling and callousing it with the unspeakable trash of magazines and "best sellers." And if you are then confronted with the task of having to interpret a prelude and fugue of Bach, a sonata of Beethoven, a ballade of Chopin, the chaconne of Bach, the "Adelaide" of Beethoven, loftier, nobler thoughts will be yours; you will be readier and worthier to commune with the great minds that conceived those masterpieces.

Your musical success will keep apace, and be upheld by your intellectuality, your self acquired culture. You will then surely succeed, artistically and materially, because your musical achievements will not rest on a narrow ledge, but on a broad, rich-yielding harvest of knowledge and ability. You will be on the safe and honorable side of that border line across which gesticulate, lamentably, the horde of those for whom the four B's that head this article mean:

Bluffing, Boasting, Bragging and Bombast.  
But you will know that they stand for: Bach, Beethoven, Brahms, and Books.

### Miller and Van der Veer in the South

Reed Miller and Nevada van der Veer have been singing "for their own people," as the caption in the Columbia, S. C., daily, the Columbia State, states. They are on a Chautauqua tour which ends in Chicago September 5, and this paper said:

#### REED MILLER WELCOMED.

Reed Miller, a native South Carolinian, was given a great reception and well he deserved it. He sang with the pure beauty of tone, chaste elegance of style and warmth of feeling that have placed him in the very front ranks of oratorio and recital singers in this country. "If With All Your Hearts," from the "Elijah," is one of the most purely beautiful airs ever written and Mr. Miller brought out all its possibilities. His encores brought out his ability to score with songs of widely different character and were heartily enjoyed.

It would be almost unfair to single out any one member of such a company for special mention when such a high standard was maintained by all.

Nevada van der Veer, however, is easily one of the great contraltos of the country. Her voice, judged merely as a human organ,

is marvelous, luscious in its sensuous beauty and soul stirring in its dramatic intensity. Her range is wide, her command of dynamics absolute and her vocal technique well nigh perfect. But she has much more than voice. Miss van der Veer has mind, heart, soul and sympathy, a heart warming smile and a stage presence at once composed and winning. Her great solo, "My Heart at Thy Sweet Voice," is one of the show pieces for contraltos, but it sounds absolutely new as Miss Van der Veer sings it. She ran the gamut of the emotions in this wonderful song and the climax was soul stirring. She had a tremendous and well deserved success.

Following is their itinerary up to July 10:

May 23, Montgomery, Ala.; May 24, Birmingham, Ala.; May 25, Gadsden, Ala.; May 26, Rome, Ga.; May 28, Cleveland, Tenn.; May 29, Johnson City, Tenn.; May 30, Morristown, Tenn.; May 31, Knoxville, Tenn.; June 1, Harrison, Tenn.; June 3, Chattanooga, Tenn.; June 4, Huntsville, Ala.; June 5, Florence, Ala.; June 6, Nashville, Tenn.; June 7, Columbia, Tenn.; June 8, Pulaski, Tenn.; June 9, Fayetteville, Tenn.; June 11, Murfreesboro, Tenn.; June 12, Murray, Ky.; June 13, Paducah, Ky.; June 14, Mayfield, Ky.; June 15, Cairo, Ill.; June 16, Union City, Tenn.; June 18, Jackson, Tenn.; June 19, Paris, Tenn.; June 20, Clarksville, Tenn.; June 21, Springfield, Tenn.; June 22, Marion, Ky.; June 23, Morgantown, Ky.; June 25, Henderson, Ky.; June 26, Owensboro, Ky.; June 27, Princeton, Ky.; June 28, Louisville, Ky.; June 29, Lebanon, Ky.; June 30, Danville, Ky.; July 1, Richmond, Ky.; July 3, Mt. Sterling, Ky.; July 4, Winchester, Ky.; July 5, Cynthia, Ky.; July 6, Lexington, Ky.; July 7, Georgetown, Ky.; July 9, Shelbyville, Ky.; July 10, Bedford, Ind.

### London Taxes Critics' Seats

The London correspondent of the New York Review reports that the latest war tax there is on "deadheads" and critics' seats at all theaters, and it "has caused a howl in newspaperdom." The only persons exempt from the ticket tax are wounded soldiers. The free admissions are taxed on a sliding scale from 6 cents up, "and the critics, who have never before been called to pay anything for their seats, are highly indignant." The war tax on theater seats now nearly doubles the cost of seats at West End theaters, so it is no wonder most of them are closed, concludes the Review.

### Elizabeth Parks Arrives Safely in War Zone

To the many friends of Elizabeth Parks, soprano, who sailed on the steamship Espagne, May 5, for France, the news of her safe arrival in Bordeaux comes as most welcome news in these days of U-boat perils. Miss Parks has planned to devote four months to musical and evangelistic work among the soldiers of the Allies at the front, in connection with the Sherwood Eddy Y. M. C. A. activities.

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## THIRD ANNUAL BOWLING GREEN FESTIVAL

Greatest Artistic and Financial Success of the Series—  
Excellent Soloists—Conductor Ernest Hesser  
Deserving of Praise

Bowling Green, Ohio, May 17, 1917.

When a town of only 6,000 inhabitants and a new normal college of 300 students can give three annual music festivals, each one better than the last so that the third of the kind is the biggest and best both financially and artistically; when this festival period extends over three days and enlists the services of the New York Symphony Orchestra, Walter Damrosch, conductor, and such artists as Nina Morgana, Merle Alcock, Albert Lindquest, Charles Tittman, Edwin Salisbury, Sol Marcossion, Ruth McConn and Mary Beverstock; such an achievement is worthy the highest praise from music lovers everywhere. And such a town is Bowling Green, Ohio, which enjoyed its third annual music festival on May 13, 14 and 15, the concerts taking place in the M. E. Church auditorium. In such proportion as the success of such an undertaking can be given unto one man, that credit is due to Ernest Hesser, who has been the leading factor in the musical life of this Ohio city. Of course, Mr. Hesser declares very truly that it is impossible for one man to accomplish much without the cooperation of each and every individual in any way connected with the venture. And that this feeling of interdependence is shared by all those interested in making Bowling Green's festival an annual success is shown beyond the shadow of a doubt by the uniform excellence of the work accomplished.

### Choral Night, May 13

On the opening night the concert opened fittingly with the singing of "The Star Spangled Banner," followed by a splendid performance of Haydn's "Creation," sung by the College Community Chorus of 200 voices under the direction of Mr. Hesser. This director has accomplished much with this chorus in the way of tonal balance, uniform beauty of tone and consistent clarity of diction. Throughout the evening, these qualities, coupled with rarely beautiful interpretative excellence were strongly marked. The soloists were Nina Morgana as Gabriel, Albert Lindquest as Uriel and Charles Tittman as Raphael, and to each and every one of them is due a very separate and specific word of praise for their splendid singing. Miss Morgana's beautiful soprano voice, with its wide and even range, its remarkable clarity and the ease with which it is controlled, all served to mark her singing as that of the genuine artist. Equally enthusiastic praise is due both Mr. Lindquest and Mr. Tittman for their altogether excellent work, both in their solos and in their trios with Miss Morgana. Ruth McConn, pianist of the Normal College faculty, and Mary Beverstock, who played the organ, added materially to the success of the evening.

Instead of the third part of the work, the Hallelujah Chorus, from Handel's "The Messiah," was substituted by special request and the thrilling beauty of this choral number as sung by this body of singers proved the wisdom of such a selection. President H. B. Williams, of the Normal College, was unable to be present to deliver the words of welcome as scheduled.

### Symphony Night, May 14

Another disappointment took place on Wednesday evening, when it was announced by Lieutenant Governor Earl D. Bloom that Governor James M. Cox was unexpectedly detained on important business and would not be able to make an address. This momentary regret was soon allayed, however, when the forces of Walter Damrosch opened the program with the overture to "Mignon." The other orchestral numbers consisted of the Schubert symphony in B minor, more familiarly known as the "Unfinished," two numbers from "Henry VIII" by Saint-Saëns, Scotch Idyl and a gigue; two Wagner numbers, the prelude to "Lohengrin" and the prize song from "Die Meistersinger," the march from "Aida" (Verdi) brought this most enjoyable program to an end with the popular "Beautiful Blue Danube" waltz of Strauss. Although each and every number pleased, it was the Scotch Idyl, the "Lohengrin" prelude, the "Aida" march and the final

number to which the audience accorded the greatest applause.

Merle Alcock, contralto, was the soloist of the evening, singing the aria "O don fatale," from Verdi's "Don Carlos," with a dramatic intensity which thoroughly delighted her audience and made an encore imperative. She graciously responded with a charming lullaby, which she sang to piano accompaniment. Her beautiful, rich and mellow voice, coupled with a personality which never fails to charm all those who hear her, at once won for this artist a very high place in the regard of even the most critical of her audience.

### Children's Night, May 15

Composed of children from the schools and the Normal College training school, the glee club of girls from the high school and the Treble Clef Club from the College, the chorus on the final evening of the festival scored a distinct personal triumph. Assisted by Edwin Salisbury, the gifted boy soprano, this body gave Cecil Graham's setting of Browning's "The Piper of Hamelin," an interpretation which would have been a credit to a body of much older singers. It was a surprise and a pleasure to



ERNEST HESSER.  
Director of the Bowling Green May Festival.

the public minded citizens of Bowling Green to realize just how much the children are accomplishing in the field of music. "Sail On, O Ship of State" (Rossiter Cole) and "Columbia, the Gem of the Ocean" (David Shaw) were intoned with a patriotic zeal which set every heart thrilling with similar zest. This body also led the audience in singing "The Star Spangled Banner" at the beginning of the concert and "America" at the close, rendering the numbers the more effective by the waving of hundreds of American flags. The credit for their progress is due to Miss Carlton, supervisor of music in the schools, and to Prof. Hesser of the Normal College. Master Salisbury gave further proof of this genuine musical gift in his singing of "Love, the Peddler," by Edward German.

Sol Marcossion, violinist, was the other soloist of the evening, playing the andante and finale from the Mendelssohn concerto in E minor, Maud Powell's transcription of "Deep River" (Coleridge-Taylor), "Caprice Viennois" (Kreisler), "Tambourin Chinois" (Kreisler) and Gypsy Melodies by Sarasate. Thoroughly technical and interpretative mastery of his instrument marked his playing, and he was obliged to respond with two encores.

President Williams made his deferred speech on this evening, and the concert closed with a feeling that the third annual music festival was the "best ever" and one which it would be difficult for Director Hesser to better.

## SAN ANTONIO, TEX.

San Antonio, Tex., May 19, 1917.

At a recent meeting of the board of directors of the San Antonio Symphony Society, Julian Paul Blitz was elected conductor of the San Antonio Symphony Orchestra to succeed Arthur Claassen. Mr. Blitz, for the past three years, has been the conductor of the Houston (Texas) Symphony Orchestra from which position he resigned. He is a cellist of remarkable ability and has appeared as soloist with several large orchestras in this country, as well as in Europe, and also has appeared in recitals with noted artists. He is a native of Belgium, having been born in Ghent. The Treble Clef Club of Houston was fortunate in having him as its director, and at the final business meeting of the season he was elected director of the Tuesday Musical Auxiliary Chorus of San Antonio.

### Officers of Tuesday Musical Auxiliary Chorus

At the last business meeting of the Tuesday Musical Auxiliary Chorus, the following officers, director and accompanist were elected: Honorary chairman, Virginia Colombati d'Acugna; chairman, Gussie Rowley; vice-chairman, Helen T. Sanders; recording secretary-treasurer, Mrs. Stanley Winters; corresponding secretary, Ethel Minter; librarian, Edna Schelb; director, Julian Paul Blitz; accompanist, Mrs. Edward Sachs; chairman of telephone committee, Mary Louise Parramore.

### Travis Park Quartet

The Travis Park Quartet will give two concerts this week—one at New Braunfels, the other at Fredericksburg, Texas. The quartet consists of Mrs. George Gwinn, soprano; Elsa Harms, contralto; Oran Kirkpatrick, tenor, and Gilbert Schramm, bass. It will be assisted by Kurt Heinrich, pianist.

### A Piano Recital

Clara Duggan Madison presented the following pupils in piano recital recently: Minnie Hirsch, Emmeline Obadal, Maria Garcia, Ruth Suffel, Mildred Duggan, Margaret Earthman, Hallie Fingham, Lurline Paxton.

### Club Has Profitable Season

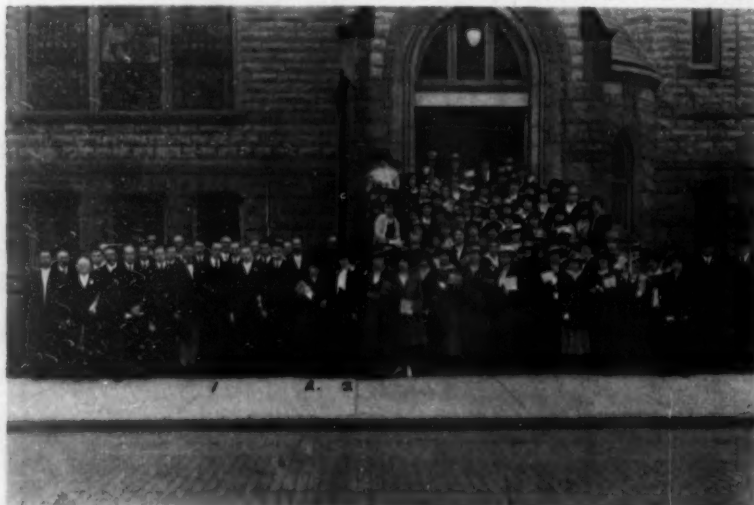
The San Antonio Musical Club closed its very profitable season with a very splendid program, given by the following members: Clara Duggan Madison, Mrs. O. F. Bordelon, Fannie Small, Hazel Cain, Walter Romberg, Oscar J. Fox, Hannah Chuck, Martha Mathieu, Mrs. James Chalkley, Mrs. Frederick L. Carson, Madeline Sanders, William McNair, Fred Daggett, Josephine Lucchese, Mrs. S. J. Baggett and Mrs. Louis Reuter. The accompanists were Ella Mackensen, Stella Huffmeyer, Meta Hertwig, Flora Briggs, Mildred Gates, Mrs. F. D. Anderson and Oscar J. Fox.

### Ella Mackensen in Recital

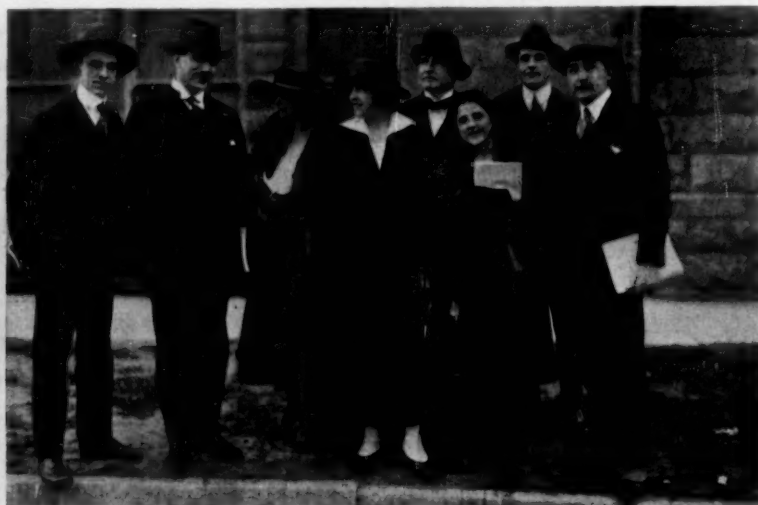
Ella Mackensen, of this city, was presented in piano recital at Poteet, Texas, by the Mothers' Club of that community. She played compositions by the following composers: Chopin, Grieg, Poldini, Leschetizky, MacDowell, Schuett, Alabieff-Liszt and Gounod-Liszt.

### Red Cross Aided by Männerchor

The Beethoven Männerchor, Arthur Claassen, director, gave a concert for the benefit of the American Red Cross Thursday, May 17, at Beethoven Hall. The Männerchor was assisted by an orchestra and the San Antonio Mozart Society, Arthur Claassen, director, and the following musicians: Hildegard Wagner, soprano; Mrs. Frank E. Davis, mezzo-soprano; Mary Aubrey, contralto; Mrs. Jacob G. Hornberger, soprano; Mrs. Arthur Claassen, mezzo-soprano; Oran Kirkpatrick, tenor, and William Herff, baritone. Flora Briggs and Ella Mackensen were the accompanists. The program opened with "America" and closed with the "Star Spangled Banner." The Beethoven Männerchor gave four numbers: "Jerusalem Surge" by Yon, accompanied by orchestra; "Das Grab Im Eusento," Zerlett; "Abschied," Kirehl; "Old Black Joe," Foster (by request), and "Clan Alpine" from "The Cross of Fire," by Bruch, with Mr. Herff as soloist, and accompanied by orchestra. The orchestra gave Overture "La



THE BOWLING GREEN FESTIVAL CHORUS, TAKEN AFTER THE LAST REHEARSAL. In the foreground (1) Ernest Hesser, director of the festival, (2) Mrs. Hesser, who was a great help in attending to the many details which are a necessary part of the festival, and (3) Ruth McConn, accompanist.



A GROUP AT THE BOWLING GREEN FESTIVAL. Left to right: Ernest Hesser, director of the festival; Charles Tittman, bass; Leonora Allen, soprano; Merle Alcock, contralto; Walter Damrosch, conductor of the New York Symphony Orchestra; Nina Morgana soprano; Mr. Field of the Symphony Society of New York, and Albert Lindquest, tenor.



Muette di Portici," Auber; "Genius Loci," Tern, and "The Mill," Gillett, played by string orchestra. The Mozart Society sang "The Swan," Saint-Saëns, and "Whip-poor-will," Carl Hahn; Mrs. Davis, "Connais-tu le pays," from "Mignon," by Thomas; Mr. Kirkpatrick, "Celeste Aida" from "Aida," by Verdi; Miss Wagner, "Ave Maria," by Schubert; Miss Aubrey, "My Heart at Thy Sweet Voice," from "Samson and Delilah," Saint-Saëns, and Mrs. Hornberger, Mrs. Claassen, Mr. Kirkpatrick and Mr. Herff, the quartet from "Rigoletto." Each number on the splendid program was heartily enjoyed, as was evidenced by the applause.

#### Notes

The Tuesday Musical Auxiliary Chorus will discontinue rehearsals for the summer at the end of May.

The San Antonio Mozart Society has discontinued rehearsals for the summer.

Louise Pace of Corsicana, honorary president of the Texas Federation of Music Clubs, is making a tour, interesting clubs and other musical organizations in the Federation. She was in San Antonio recently for that purpose.

The Tuesday Musical Octet, Mrs. Edward Sachs leader, has discontinued rehearsals for the summer.

Mrs. S. W.

#### Mae Hotz Has Many Re-engagements

The ability of an artist is usually judged by the number of re-engagements he or she receives. According to this, Mae Hotz, soprano, without doubt belongs in the very first class, for she usually is engaged for a return appearance wherever she is heard. This season, the most successful one of her career, she has made fifty appearances in recital, oratorio and opera. She has been heard many times with the Philadelphia Choral Society and the Philadelphia Operatic Society. "Mae Hotz sang with such clarity of tone and with such ease and fluency that the audience was unable to restrain its enthusiasm," stated the Philadelphia Record of one of her appearances. Her splendid work is always greatly enjoyed by the audience and, as the Trenton Daily State Gazette said on the occasion of her appearance in that city, "she creates a deep impression because of her beautiful voice and the ease and skill with which she uses it."

Miss Hotz closed this season with appearances at the Lancaster, Harrisburg and Carlisle festivals in conjunction with the Philadelphia Orchestra, and next season promises to be another large one for her.

#### Andre Polah Steadily Gains in Favor

That Andre Polah, violinist, has been successful wherever he has appeared this season and has been received with enthusiasm is a fact which is testified to by public and press alike of the cities where his excellent playing has been heard. Mr. Polah was one of the soloists of the first concert of the Musical Art Society of Long Island, which took place early in November, the other artists being Eleanor Cochran, soprano, and Greek Evans, baritone. His playing was greatly appreciated by the large audience and he was obliged to respond to the hearty applause with several encores. On January 26 he was heard at Helena, Ark., in joint recital with Mariska Aldrich, dramatic soprano. The Helena Times of the following day wrote as follows of his art: "Mr. Polah showed himself a player of uncommon finesse. His rendition of the Bruch concerto was all that Bruch would have found satisfying had he been listening. This artist achieves an ethereal beauty in pianissimo which is enchanting. And in his spirited moments there is a sparkle and a tingle which reveals the noble discontent with all that is ordinary, a thing which fundamentally stamps the poet-musician. And that is what Mr. Polah is." On February 1 he was again heard in joint recital with Mme. Aldrich at Springfield, Mo., and here too he was splendidly received. "His wonderful interpreting talent, his remarkable technic, his gracious acceptance of the laurels heaped upon him, won for him a place with local music lovers that cannot be wrested from him." Thus writes the Springfield Republican of February 2 of his



© by Victor Georg.

GIACOMO RIMINI,

A leading baritone of the Chicago Opera Association, of whose inimitable impersonation of Falstaff, Felix Borowski of the Chicago Herald said: "Mr. Rimini accomplished surprising results with a role that is arduous to play as well as sing. The baritone disclosed a talent for comedy and it is a talent worth while. Vocally he did well too."

work on this occasion. The Springfield Leader said of him: "Great things are predicted for this versatile artist. Mr. Polah was one of the soloists of the fifth afternoon musicale of this season of the New York Rubinstein Club, Mrs. William Rogers Chapman, president, on March 19. "Andre Polah displayed not only great ability, but rendered his selections with delicate expression," was the way the New York Times of March 20 expressed its approval of his playing.

Recent appearances of Mr. Polah were on April 8 at a concert given by the Le Lyceum Société de France at the Waldorf-Astoria, New York; on April 27 at the Iowa New York Society concert at the Hotel Astor, New York; on May 4 at a special concert given for the American Missionaire, and on May 15 he was one of the soloists of the concert given by the Southland Singers at the New York Athletic Club, Travers Island, where insistent applause compelled him to add a whole extra group to the program.

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## CONCERTS IN GREATER NEW YORK

MONDAY, MAY 21

### Four Granberry Recitals

A series of recitals was given last week by students at the Granberry Piano School, George Folsom Granberry, director, two at the Wanamaker auditorium and two in the lecture hall of the school, Carnegie Hall. The first took place on Monday afternoon, May 21, when a Mozart-Beethoven sonata program was presented by Ersily Caire of New Orleans, La.; Helen Oliver of Glamis, Ont.; Marie Hysclet, of Brooklyn; Helen Jalkut of New York, and Marion Boyd, of Jersey City, N. J. The following evening, Miss Jalkut gave a program of Bach, Beethoven, Schumann, Liszt, Chopin and Grieg, assisted by Alice Ives Jones, violinist. On Friday evening, May 25, Helen Oliver presented a program which included Bach's French suite in E major, Beethoven's sonata in G major, Hensel's "If I Were a Bird," two Schumann works and Weber's "Invitation to the Dance," arranged for two pianos by Rhim from Weingartner's orchestration, with Helen Jalkut at the second piano. This number was repeated the next afternoon when a program of ensemble works was presented by Myrtle Adams, Pensacola, Fla.; Leola Alderson, Salem, Vt.; Charlie Mae Cross, Colquitt, Ga.; Caroline Dudley, Orange, N. J.; Alma Kyle, Dover, N. J.; Alice McCartney, Kingston, N. H.; Florence Lee Thompson, Grantwood, N. J.; Selma Stahl, Berlin, N. H.; Victoria Rountree, N. Y.; Katherine Yaeger, New York; Agnes Traynor, Westfield, N. J.; Mary Steichen, Paris, France, and Ruth Weeks, New York.

Mary Craig, soprano, and Joseph Heindle, cellist, assisted in making this program a thoroughly artistic success. Director Granberry is to be congratulated upon the uniformly excellent work which is being accomplished at the school, as these recitals ably demonstrate.

TUESDAY, MAY 22

### Della Mae Kelley Recital

Della Mae Kelley, mezzo-soprano, made her New York debut in a song recital on Tuesday evening, May 22, in Aeolian Hall, when she created a very favorable impression.

Mme. Kelley possesses a voice of fine quality and purity, and her work disclosed superior mentality.

Her program was made up of: "La Forza del Destino," Verdi; "There Is Ever a Song Somewhere," Ward Stephens; "Ships That Pass in the Night," T. Wilkinson Stephenson; "The Linnet," Robert Connorsby Clarke; "My Son," Teresa del Riego; Sea Pictures—a cycle of four songs—"Sea Slumber Song," "Sabbath Morning at Sea," "In Haven" (Capri); "Where Corals Lie," Edward Elgar; "Wake Up," M. F. Phillips; "When You Come Home," W. H. Squire; "The Brownies," Franco Leoni; "La Wally," Catalina.

Walter Kieseewetter supported the artist most artistically at the piano.

THURSDAY, MAY 24

### Edward Potjes Gives Recital

Edward Potjes, Belgian pianist, composer, professor of the virtuoso department at the Royal Conservatory in Ghent, who has been decorated with the Order of Leopold by Albert, King of the Belgians, was heard in recital on Thursday evening, May 24, in the Men's Club Assembly Hall of Broadway Presbyterian Church, New York. The rostrum was tastefully decorated with palms and flags, conspicuous among which was the Belgian black, yellow and red.

Mr. Potjes played the Beethoven sonata "Appassionata," "Pastorale and Burlesca" (Sclarlatti), "Barcarole" (Moszkowski), "Romanza" (Schumann), ballade, A flat major (Chopin), two Hungarian Dances (Potjes), "Largo and Bourree" (Bach), "Fire Incantation" (Wagner-Brassin), "The Brook" and "La Legierenza" (Windung), "Pierrette" (Chaminade) and "Polonaise" (Liszt). The list was one requiring a wide variety of technical equipment, these demands being met easily. In heavy forte passages Mr. Potjes never found it necessary to pound his instrument, but left the hearer with a satisfying sense of an untouched reserve of tone-producing capability.

His reading of the Beethoven sonata was marked by nobility and breadth of conception. From this on, the audience settled down to an evening of pleasure unalloyed. A singing tone of great warmth and richness characterized Mr. Potjes' playing of the Schumann "Romanza." The Chopin ballade received an essentially virile and masculine treatment, lacking nothing, however, in poetry and imagination. It aroused enthusiasm in the audience which artists less modest than Mr. Potjes would have taken as an encore. There was one fault in the "Fire Music," but that was not the pianist's—the pleasure was too soon over. The Chaminade number was greeted with a storm of applause, the audience insisting this time upon a repetition, which was given.

Two Hungarian dances of Mr. Potjes' composition formed an interesting number. Instinct with the characteristic rhythm, energy and abandon of this style, they awakened in the hearer a desire for more of this composer's music. His works include piano pieces, sonatas, songs, and two grand operas, one of which, "Ariadne," was presented with great success at the Royal Theatre in Ghent.

The Liszt polonaise, which closed the program, magnificently played, was the more interesting when one recalled the fact that Mr. Potjes was a pupil of the great master, almost his last pupil, it is said.

The hall was well filled, and the audience appreciative.

FRIDAY, MAY 25

### Rev. Dr. Duffield Invites Hearers

#### to a Bonnet Organ Recital

Joseph Bonnet again drew an admiring congregation of music lovers to the Old First Presbyterian Church, New York, when he gave an organ recital on Friday evening, May 25, at the invitation of the pastor, Rev. Dr. Howard Duffield, and under the auspices of the Guilman Organ School, Dr. William C. Carl, director.

The program had for a motto the words: "Ad animam per aures," which is probably a thematic variation or organ paraphrase, so to speak musically, of the well known "Ad astra per ardua," and which everyone present may be supposed to have recognized. If there were any persons who overlooked the Latin motto in their rush to hear the organist they will now see how appropriate the words were. Joseph Bonnet certainly did go at once ad animam per aures and evoked many outbursts of applause. His power to touch the animam of his hearers through their aures was due to his long struggles ad astra per ardua. There is no other way to be an astrum, as Virgil long ago told the program compilers of ancient Rome: "sic itur ad astra."

The music played was almost entirely French. The two exceptions were Martini and Bach, both of which names are familiar enough in New York at present, though the name of Bach is associated solely with music. DuMaze was represented by a very fine "Grand Jeu," a title which means "big play, or full organ." The single U suggests no double U to French readers. François Couperin supplied the "Soeur Monique," otherwise "Sister Monica," who was presumably Monica, wife of Patricius, and mother of St. Augustine. That is sufficient reason why the organist of a Roman Catholic church in Paris two or more centuries ago should dedicate an organ piece to her. Martini's popular dance, known as the gavot, "Les Moutons," followed. Then came a Protestant work, Bach's magnificent "Passacaglia and Fugue" in C minor, which roused the Old First Presbyterian audience to great enthusiasm. The theme of this great work is French, according to Guilman. It may safely be said, however, that Bach's treatment of it has given it its immortality. Franck's beautiful "Pastorale" was the next number on the program. It was followed by Guilman's "Choral," op. 93, dedicated to Joseph Bonnet. "Variations on a Breton theme," by J. Guy Ropartz. "Ariel," "Romance Sans Paroles," and "Concert Variations" by the organist himself, completed the recital. Joseph Bonnet then played "The Star Spangled Banner" and "La Marseillaise," after which Rev. Dr. Duffield dismissed the congregation with prayer.

The "Ariel" scherzo proved to be a very pleasant tone picture of Shakespeare's delicate sprite, in as far as the ponderous church organ can be delicate and fairy like. The new composition is short and thoroughly practical and will doubtless prove popular.

SATURDAY, MAY 26

### High School Choral Organizations

#### Figure at Patriotic Benefit

Henry T. Fleck, chairman of the committee, aided by his two manager sons, Harry D. Fleck and Donald F. Fleck, was blest by good weather in the big outdoor affair planned for and staged at the big Lewisohn Stadium, City College, Saturday evening, May 26. Special electric illuminations, flags flying, searchlights, 3,000 young singers in gala attire, and the mild, beautiful evening, all conduced to making this affair most successful. Coming out of the subway at 137th street one heard echoes of the opening "America," conducted, as was the "Battle Hymn of the Republic" later by Dr. Frank Rix and sung by the big chorus of high school pupils. There followed the prelude to "Die Meistersinger," conducted by popular Victor Herbert, whose orchestra numbered 150 men, and played with fine sweep and climax. Alice Verlet raised a storm of applause by her brilliant singing of the waltz from "Romeo and Juliet." MacDowell, Cadman and Nevin were represented by arrangements for orchestra by Victor Herbert, who conducted and added a waltz of his own as encore. "Albert Spalding played Saint-Saëns' "Rondo Capriccioso" with beauty of tone most effectively, so that he had to add an encore. The overture to Herbert's Irish opera, "Eileen," followed, and Reinald Werrenrath sang the "Pagliacci" prologue with big, expressive voice. Applause was so genuine and long-sustained that he added a "Gypsy Song" by Herbert, whose "American Fantasy" closed the program, with its "Star Spangled Banner" melody. Short and eloquent speeches were made by Marcus M. Marks, ex-Governor Hughes and Adolph Lewisohn, the man who made the beautiful Stadium possible. Mr. Fleck introduced each speaker, in clear, tasteful remarks, and announced each number of the program.

### Samoiloff Students' Concert

Brilliant singing characterized the evening of May 26 at the Carnegie Chamber Music Hall, when a concert was given by the students of the Samoiloff Bel Canto studios before a capacity audience that was vociferous in its demonstrations of approval of the singers. Mr. Samoiloff conducted the "Star Spangled Banner" and the new Russian national anthem at the opening of the program as well as an ensemble number at the end.

An important feature of the entertainment was a group of three songs by Christiana Kriens, the violinist, conductor and composer, sung by Jean Barondess, with the composer at the piano.

The quartet from "Rigoletto" was rendered by Jean Barondess, Adelaide de Loca, Thomas L. Allen and Martin



Haydon. Solo numbers were well taken care of by Dorothy Spinner, Jeanette Arens, Anita Cahill, Eleanor Jacobs, Ben Reuben, Adele Nagel, Elsa Meirowitz, May Strang, Vivian Holt, Martin Haydon, J. Arens, Alexander N. Kandiba, A. de Loca, E. Jacobs and T. L. Allen (duo).

The singing of these advanced pupils of Mr. Samoiloff was generally excellent and finished, and their efforts liberally rewarded by applause and floral tokens. Vivian Holt's fine singing gave great delight. Anita Cahill's beautiful voice was especially sympathetic. Mr. Samoiloff produces a clear, round, well placed tone, and good diction is a very noticeable feature of his method.

Lazar S. Weiner was an efficient accompanist.

## SUNDAY, MAY 27

### Much Interest in Second "Pop" Concert

On Sunday evening, May 27, the second Sunday night "pop" concert was given at the Standard Theater by the Orchestral Society of New York, Max Jacobs, conductor, with Phyllis La Fond, soprano, and Nicholas Garagusi, violinist, as soloists. The orchestra opened the program with Goldmark's "Sakuntala" overture, and followed it with Schubert's "Unfinished Symphony," rendering both in a manner which well deserved the hearty applause they brought forth. Walter Kramer's "Chant Negre" and "Valse Triste," Bizet's "Carmen" suite, No. 1, and Chabrier's "España," which brought the interesting program to a fitting close, were also splendidly played by the orchestra. Phyllis La Fond, a young soprano who will make her professional debut this coming season, sang Rachmaninoff's "Floods of Spring," Salter's "A Proposal," and Massenet's "Elegie" effectively. Miss La Fond has a voice of excellent quality and sings with taste and understanding. Her first concert appearance gave decided promise for a successful future. Nicholas Garagusi, an American violinist of much promise, played the Wieniawski concerto, displaying splendid tone quality, technique and interpretative ability. Insistent applause followed this number and he was obliged to respond with an encore.

### HUGE HIPPODROME CONCERT RAISES \$10,000 FOR RUSSIAN LIBERTY FUND

Frances Alda Sings the "Swanee River"—Mischa Elman Plays Several Things and Then Some More—Victoria Boshko Performs a Liszt Rhapsody—John Philip Sousa Conducts De Wolf Hopper's Favorite Number From "El Capitan" and De Wolf Hopper Sings It; While George Harris Chants the New Russian Anthem, Adding to the Success of a Nazimova Tableau

An all-star benefit performance for the so-called Russian Liberty Fund was held at the New York Hippodrome on Sunday evening, May 27, under the auspices of the New York Herald and American Hebrew. This fund is being raised to build in Russia a statue of Liberty which shall represent America's gifts to the new Russian democracy.

Favorites of the stage, beginning with Frances Alda, who represented the Metropolitan Opera Company, and including a host of people down to Lew Fields, whose version of a first class barber provoked unbounded merriment, were there, and each and every one did his share toward making the affair the financial success it was, inasmuch as over \$10,000 was raised.

Mme. Alda opened with a charming French song which was exquisitely given, but it was her rendering of "Swanee River" that left an unforgettable impression. A more suitable selection could not have been selected. The simple yet beautiful character of the number was admirably emphasized by Mme. Alda, whose interpretation was lacking in no respect. She was in excellent form and displayed her usual skill and art of delivery. Woodman's "Open Secret," which seems to be one of the singer's favorite songs, received a hearty demonstration of approval. She was recalled several times. Frank La Forge assisted at the piano, his accompaniments adding to the general excellence of that particular part of the program.

When Fred Niblo, announcer of the evening, introduced Mischa Elman, the applause that sounded throughout the house showed clearly that he was not unknown to those who could not be classified as being among the usual concert goers. He played three numbers, all of which were given in a manner bespeaking his superior art. "Ave Maria" (Schubert) seemed, however, to delight the most, perhaps because it was more familiar than the other numbers. Next came his own arrangement of Weber's "Country Dance." Owing to the length of the program it was announced that no encores would be permitted. The audience in several cases insisted upon breaking the rule and one of these was with Mr. Elman. After several unsuccessful attempts had been made on the part of the announcer to continue, the piano had to be brought back and the violinist reappeared with his instrument and played MacDowell's "Indian Lament," much to the audience's pleasure.

Victoria Boshko, the young Russian pianist, who was away on the road, journeyed back to the metropolis to lend her services, which proved to be most valuable. In the midst of the rounds of applause which greeted her appearance the lights "went on a strike" and the pianist was obliged to wait until they had been switched on, several seconds later. Then, none the less composed, she gave a fervid interpretation of Liszt's second rhapsody; was presented with an armful of American Beauty roses and recalled for an encore that came in a spirited number which brought forth another few minutes of applause.

A benefit performance without John Philip Sousa would not be complete, so on Sunday night the distinguished conductor was present and took his place at the conductor's stand, where he led De Wolf Hopper's singing of his old favorite "El Capitan." The number went so well that it, too, had to be given over again. And here it must be said that all the old Sousa selections never fail to win out.

Lieut. B. C. Hilliam, of the Canadian Army, repeated his entertainment of the previous Sunday by showing just how "Tipperary" might have been played by Liszt, Chopin, Sousa and Irving Berlin. He also sang his new number, "Uncle Sam Is All Dressed Up and Has Some Place to Go," which will be featured by Raymond Hitchcock in his new production. Eleanor Castles, recently arrived from the war zone, sang "Somewhere in Flanders," a stirring number which went exceedingly well. Miss Castles has a pleasing soprano voice of considerable sweetness.

Alla Nazimova appeared in a tableau entitled "Then and Now," depicting Russia before and after the Revolution. George Harris' singing of the new Russian anthem added much to the impressiveness of the number. Billy Sunday, with all his characteristic movements of the "diamond," gave the story of his reformation thirty years ago, and others who appeared were: Sophie Barnard, Lew Fields, Annette Kellermann, who made her debut as a ballet dancer "on land"; Will Rogers, Irene Franklin and Burton Green, George Cohan and William Collier, Anna Wheaton, Anna Held, Maurice and Walton, and the principals and chorus of both the "You're in Love" and "When Johnny Comes Marching Home" companies.

### Witherspoon Pupil Scores

After three years of study with Herbert Witherspoon, Carl Formes sang and acted with such spirit the role of Philip in the Society of American Singers' presentation of Mozart's "The Impresario," that the Evening Post declared: "The audience liked especially and insisted on hearing twice over the song, 'If I Were Impresario,' sung with fine voice and spirited action by Carl Formes." What the other papers said of his work may be judged from the following:

Carl Formes filled a small part with much spirit.—Evening Journal, May 15.

The actual singing cast was as before, with only one exception—Carl Formes as the impresario's nephew. The house encored the young baritone's aria of the plea for native art, with its timely patriotic touch.—New York Times, May 15.

The only new member of the cast, Carl Formes, who sang an interpolated song, was excellent in the part of the second baritone.—New York Herald, May 15.

Carl Formes was new and praiseworthy as Philip.—New York Sun, May 15.

Carl Formes, as the nephew of the director, with an added Mozart song this year, fits well into the picture.—New York Evening World, May 15.

In "The Impresario" a new Philip entered the cast in Carl Formes. Unlike his predecessor, Mr. Formes is a singer and so at the rise of the curtain he and Miss Gates (Fraulein Uhlrich) were discovered singing at the duet of Papageno and Pamina from the "The Magic Flute." Later a song was interpolated for Mr. Formes. He did his part altogether acceptably.—New York Globe, May 15.

The enlistment of Carl Formes for the part made it possible not only to give effect to a fragment of music from "The Magic Flute" around which the introductory love episode revolves, but also to interpolate a fine song of Mozart's with its original orchestration into the score. The song, "Were I an Impresario" was capital

sung last night by Mr. Formes and gave the public its first opportunity to judge of the musical quality of this promising young artist. It made a decided hit, winning a demand for a repetition, and launched the little piece into the flood of merriment and sparkling musical humor which the fine skill of Miss Garrison, Miss Gates, Mr. Reiss and Mr. Dispham kept bubbling to the end.—Tribune, May 15.

New to the part of Philip was Carl Formes, and maybe Mr. Krebbel had evolved the novel introductory scene in which the young nephew of Schikaneder and his sweetheart are introduced to the audience with a view to giving that character an opportunity to sing. At any rate, another song of Mozart—one for bass with instrumental accompaniment—was interpolated here to words beginning "Were I an Impresario!" and happily few persons in the auditorium knew that the original text of this number, which is entitled "Ein Deutsches Kreiselied," begins with the following bold assertion, somewhat startling in these days: "Ich möchte wohl der Kaiser sein." A pretty song, this is, forsooth—delightfully fresh and vigorous in melody and rhythm. But one can imagine that Mr. Krebbel in putting it into English as "Were I an Impresario!" had a good laugh all to himself and chuckled last night when the demonstrative audience insisted on a repetition.—American, May 15.

Mr. Formes appeared with equal success in "The Night Bell" of which the Tribune said: "The Night Bell" also has a songless character, the apothecary's apprentice, which was cleverly acted by Carl Formes, and in "The Mock Doctor." Herewith are some press comments on this latter work:

Carl Formes, in a very small role, did some of the most natural acting of the entire evening.—Evening Mail, May 11.

Carl Formes, as a servant, and Percy Hemus as the heroine's father, gave good performances.—Herald, May 11.

George Hamlin and Carl Formes were in capital disguise as the two droll servants.—Evening Sun, May 11.

Rafael Diaz and Carl Formes easily coped with the parts of Leander and Valere, the servant.—Evening Post, May 11.

Carl Formes disclosed his skill as a comedian in the role of Valere.—American, May 11.

George Hamlin, Mr. Hemus, Mr. Chalmers and Mr. Formes were especially admirable.—Tribune, May 11.

Mr. Formes is the grandson of the renowned German basso, and is proving himself worthy of his illustrious ancestor.

### Yvonne de Tréville Sings for Canadian Red Cross

At the musicale given by the Imperial Order of Daughters of the British Empire, on May 29, at the Hotel Ansonia, New York, Yvonne de Tréville was scheduled to sing the "Bell Song" from "Lakmé," "The Bells of Rheims" and "Red Are the Roses of England," accompanied by George Cameron Emslie, the Canadian pianist.

## The BENCHELEY SYSTEM OF VOICE PRACTICE

Press reports of professional vocalists and students who have benefited by the use of this method, originally taught by Miss Bencheley in New York, suggest an opportune time for bringing this method to the attention of professional musicians from its original and legitimate source. An outline of this system of practice is given in circulars issued by the Author. Further description of this method with reports from the local press (Minneapolis) will be published in a later issue of the MUSICAL COURIER.

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## CHICAGO CONTRIBUTES GENEROUSLY AT AMERICAN-BELGIAN BENEFIT CONCERT

Victoria Boshko, Ysaye and Dambois Win Ovations—Julia Claussen and Gustaf Holmquist in Excellent Concert—Society of American Musicians' Concert—Viola Cole Presents Young Pianist—Loretta del Valle, Margaret Taylor, Marie Morrissey Music Show Soloists—Mrs. Herman Devries, William Clare Hall, Georgia Kober Students Active—School Contests and Recitals

Chicago, Ill., May 26, 1917.

A brilliant audience and a brilliant concert given by Eugen Ysaye, Victoria Boshko, Gabriel Ysaye and Maurice Dambois, under the direct patronage of the Queen of the Belgians, the Chicago Chapter of the Women's Section of the Navy League and the Belgian War Charities as sponsors, packed the Auditorium on Thursday evening, May 24, from pit to dome and aside from subscriptions secured by young society ladies, who passed baskets through the audience, about \$10,000 was realized by the concert. The Auditorium had been dressed in American and Belgian colors and with the display of beautiful gowns worn by the elite of society the affair will be counted as one of the social events of the year.

Ysaye, in fine form, played gloriously the Sonata in D minor by Geminiani, in which he was ably assisted by Maurice Dambois. The master violinist was also heard in the Viotti concerto in A minor for violin, in which Ysaye covered himself with glory. Victoria Boshko, a newcomer in our midst, made a most successful debut and should be heard often here in recital. She made a deep and lasting impression by her playing of the "Meditation" by Tchaikowsky and two numbers by Rubinstein, "Barcarolle" and "Valse-Caprice." The newcomer won an overwhelming success and was recalled many times to acknowledge vociferous plaudits. Her success was in every way justified. After an address made by Clarence Darrow, Maurice Dambois played two cello solos, Handel's largetto and Popper's rhapsody. Dambois is, indeed, a master cellist. Eugen and Gabriel Ysaye played the six duettini for two violins, "Souvenir de Campagne," "Tristesse," "Abandon," "Berceuse," "Minuet," and "Serenade." The concert came to a happy conclusion with Ysaye's playing of his charming little piece "Reve d'Enfant," Saint-Saens' "Havanaise" and Vieuxtemps' "Ballade et Polonaise."

### Ericsson Memorial Fund Concert

A benefit concert last Sunday afternoon at the Illinois Theatre for the John Ericsson Memorial Fund enlisted the services of such well-known artists as Julia Claussen, Gustaf Holmquist, baritone, and Edna Gunnar Peterson, pianist. Each artist offered two groups and won by them much enthusiasm. Opening the program with a recitative and aria from "The Queen of Sheba," Haydn's "She Never

Told Her Love" and Handel's "O Ruddier Than a Cherry," Mr. Holmquist won his listeners from the start. His excellent singing of the above mentioned numbers was of the high artistic order customary when Gustaf Holmquist sings and justified indeed the numerous plaudits given him at the close of the group.

The enthusiasm of his listeners compelled the well-known baritone to add an encore, which was as well received as the programmed numbers. Mr. Holmquist also rendered at the close of the program several selections in Swedish by Sjogren, Backer-Grondahl, Stenhammar and Peterson-Berger.

MacDowell's "From a German Forest," Chopin's C sharp minor scherzo, numbers by Grieg, Palmgren, Collins, Borowski and MacFadyen were Miss Peterson's contributions. She is a pianist who never fails to please her listeners and on this occasion her charming work won her new admirers. She, too, shared in the success of the afternoon.

Mme. Claussen's appearance was eagerly anticipated by the listeners, who accorded her a rousing reception upon her entrance on the stage. Her numbers were all in Swedish, a language with which the eminent contralto is absolutely conversant. These included "Molnet" by Emil Sjogren, Peterson-Berger's "Till Majdag," "Jungfru Maria i Rosengard" by Andreas Hallen, Emil Sjogren's "Der driver en Dug over Spangbro" and an aria from Ivar Hallstrom's "Den Bergtagna" (which was sung by request). To single out one number more exquisitely rendered than another would indeed be difficult, for Mme. Claussen's consummate art and charming interpretations left nothing to be desired. To say that she won success unqualified is but putting it mildly. There was a large audience on hand and the fund for the Captain Ericsson monument was swelled considerably. Edgar Nelson played admirable accompaniments for both Mme. Claussen and Gustaf Holmquist.

### Society of American Musicians' Concert

Of interest on the program given under the auspices of the Society of American Musicians at Fullerton Hall Sunday afternoon, was the last number—two movements from a trio by Frederick Ayres. Those participating were Cecile Bellaire, pianist; Rex Underwood, violinist, and Theodore Ratzer, cellist. These three young artists gave the work a thoroughly worthy performance and each gave of his or her best, making for an excellent ensemble. Mr. Underwood is a violinist well suited for this work and he should be heard more often. Miss Bellaire proved an excellent pianist and a good support. The cellist, Mr. Ratzer, is from the class of Hans Hess and has been heard often by this writer, both as a soloist and ensemble player. There

is undoubtedly a place for him in the concert field, as his work evidences. It is of interest to append herein that Mr. Hess himself participated in the first performance of this trio in Colorado Springs, the home of the composer. Also he was responsible for its first Chicago performance, which was given by the Frederiksen-Hess Trio, of which Mr. Hess was the cellist. Mr. Ratzer played also the first movement of the Lalo concerto, which the writer did not hear. On this program, also, were two movements from Mrs. H. H. A. Beach's violin and piano sonata.

### Hans Merx in Recital

Hans Merx, whom Archbishop Mundelein has chosen to supervise church music in the archdiocese of Chicago, presented his postponed song recital in the Blackstone Theatre, Monday evening. A large and enthusiastic audience was profuse in its applause for the baritone's



MARGARET TAYLOR,  
Soprano.

efforts. Mr. Merx is evidently a singer of the Teutonic school and on Monday evening appeared somewhat nervous, probably due to his encounter the day before in the Auditorium Hotel.

### Young Pianist from Viola Cole's Studio Heard

Little Janet Miller, one of the gifted and younger students from Viola Cole's class, was heard in a piano recital Tuesday evening, May 22, assisted by a toy symphony, Ruth Miller directing. The proceeds of the concert went towards the fund for one ambulance to be sent from the children of Chicago to the American Ambulance Field Service in France, which was supervised by Mrs. Archibald Freer. These columns have often contained words of praise for Janet Miller, who is indeed a remarkable pianist for her age. Heard in three MacDowell numbers, Grieg's nocturne, Emil Sauer's "Etude de concert," the Schubert A flat impromptu and Liszt's "La Campanella," Little Janet strengthened the opinion of all those who have heard her—that she will go far on the road to success; that is, if she is as carefully and conscientiously taught as she has been in the past by her only instructor, Viola Cole. Miss Miller has extraordinary ability, feeling and other necessary gifts. She is indeed a credit to her well-known teacher. The toy symphony,

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under the direction of Ruth Miller, gave the listeners much delight by the playing of several Schumann selections.

#### Some Thomas McGranahan Dates

Following is a list of April and May dates filled by that much demanded tenor, Thomas McGranahan: April 19, Crystal room, Sherman House, for the Austin Women's Club; April 24, Burlington, Wis.; April 29, Auditorium Theatre, Chicago, soloist Paulist Choristers; April 30, Gary, Ind.; May 1, Toledo, Ohio; May 2, Detroit, Mich.; May 3, Port Arthur, Mich.; May 4, Saginaw, Mich.; May 5, Grand Rapids, Mich.; May 8, Chicago University, Mandel Hall, and May 14, "Hiawatha's Wedding Feast," Lincoln, Neb.

#### Chicago Musical College Contests

The competition for the special diamond medals given respectively by Edoardo Sacerdote and Burton Thatcher to students of the Chicago Musical College evoked great interest when it opened in Ziegfeld Theater last Monday morning. The medal for the best singing of a French aria, offered by Mr. Sacerdote, was won by Hannah Rubin. That given by Mr. Thatcher for the best singing of an American song was taken by Alberta Biewer. The judges were Harrison Wild, Arthur Burton, D. A. Clippinger and Frank B. Webster.

The contest for the regular diamond medals in the various departments of the Chicago Musical College was held in Ziegfeld Theater on Friday and Saturday mornings. On Friday the violin contest was held at 9 o'clock, the vocal following it at 10. The piano contests opened on Saturday morning at 9 o'clock. There was no concert on that day, and the weekly performances held by the Chicago Musical College in Ziegfeld Theater will be resumed the following Saturday, June 2.

#### Loretta del Valle Opens Week of Music

The soloist chosen for the opening night of the National Music Show at the Coliseum this week was Loretta del Valle, who won an individual success as soloist with the Chicago Grand Opera Orchestra under Sacerdote's direction. Miss del Valle had not been heard in Chicago before and it would be interesting to hear the brilliant soprano under more advantageous circumstances than on this occasion.

#### Margaret Taylor, Orchestra Soloist

Another delightful soloist with the orchestra during "Chicago's week of music" was Margaret Taylor, soprano, who spent last season here, appearing before several prominent clubs and societies. Mrs. Taylor was the principal soloist on Tuesday evening, when she rendered the "Adieux Forets" aria from "Jeanne d'Arc." Using her charming soprano voice with consummate art and musicianship, Mrs. Taylor won her listeners from the start and the large number who gathered in the balcony especially to hear her were most profuse in their applause. To her fast increasing list of admirers she added many more on Tuesday evening. Mrs. Taylor should be heard more often in Chicago's concert halls with the necessary surroundings. Later in the evening, Mrs. Taylor sang in the rooms of a Talking Machine Company with records made by Maria Barrientos of the "Mad Scene" from "Lucia" and Louis Graveure of the "Star Spangled Banner," drawing a large crowd to these display rooms.

#### Marie Morrissey in Re-Creation Role

In one of the large talking machine concert halls at the Coliseum, Marie Morrissey, contralto, whose splendid work is well known throughout the country, was heard in a re-creation program. The writer reached the hall in time to hear Miss Morrissey sing with a record she had made on the machine of the ever popular "Flower Song" from Gounod's "Faust." She left nothing to be desired, as her interpretation of the Gounod aria was of a high order. Hers is a contralto of beautiful quality and her work is of engaging charm.

#### Emma Clark-Mottl Lectures

Of an interesting and instructive nature was the lecture which Emma Clark-Mottl, president of the International College of Music, gave at the Coliseum on Wednesday afternoon, on "Music and the Kindred Arts." This was made doubly interesting by the solo dancing by pupils of Mme. Phassey of London, and now a member of the International College faculty.

#### Mrs. Herman Devries Students in Benefit Program

For the benefit of the South Side Crippled Children's Aid Society a concert was given Saturday afternoon at the Hyde Park Masonic Temple, at which pupils of Mrs. Herman Devries offered their services. Those participating were Florence Lepman and Alma Strauss. In a most charming manner Miss Lepman sang "Solveig's Song" by Grieg, "Schifferliedchen" of Weingartner and "Comment disaient-ils," by Liszt. Miss Strauss won her listeners by her singing of Dudley Buck's "Sunset," Humperdinck's "Schlafliedchen" and "In Summer Time" by Ward-Stephens.

#### Bush Conservatory Recitals

On Thursday morning, May 24, students of the Bush Conservatory gave a miscellaneous program for the employees of Marshall Field & Company. The program was given in the Marshall Field Music Room.

A recital and cantata was presented Saturday evening, by the Bush Conservatory. In the first part of the program Lyell Barber, of the faculty, played numbers by Fauré, Percy Grainger and Rachmaninoff, and Hazel Silver sang an aria from "Madame Butterfly." Students of the Bush Conservatory gave Cowen's cantata "Daughter of the Sea" under the direction of H. Wilhelm Nordin and Miss Silver sang the soprano solos.

#### Two Active William Clare Hall Students

Among his many students, William Clare Hall, who is widely known as a vocal instructor and coach, counts a

large number active in the concert and recital field at present. To mention two of these: Bertha Lofta Sorenson, who is the possessor of a charming contralto voice and who has filled several engagements in and around Chicago, will give a recital in Los Angeles, Cal., in July, and Alonzo Morsbach, a bass, who has just been appointed soloist at St. Chrysostom's Church, where he gave a recital last Sunday. Mr. Morsbach was also heard in recital recently at St. Simon's Church.

#### American Conservatory Vocal Contest and Notes

The annual contest for prizes in the vocal department of the American Conservatory took place Saturday afternoon, May 19, at Central Music Hall. From the thirty contestants who were heard, three were selected for medals in the advanced class and three in the moderately advanced class. The singing was of unusual excellence, and it was a most difficult task for the judges to make the selections. Bernice Schalker, Jessie Glass and Mabel Landon were the successful ones in the advanced class. Elizabeth Walsh, Gladys Slater and Cecil Holmes in the other. A large and interested audience was present.

Dramatic pupils of Walton Pyre of the American Conservatory will be heard in four one-act plays at Central Music Hall, Friday evening, June 1. "How the Vote Was Won," "Six Cups of Chocolate," "Fuss and Feathers," "After the Honeymoon," are the titles of the plays.

The annual contest for prizes in the graduation class of the piano department took place Saturday, May 26, at Conservatory Lecture Hall at 11 o'clock.

Roy Dougan, pianist, pupil of Allen Spencer of the American Conservatory will tour Illinois, Wisconsin and Iowa this summer under the management of the Red-path Lyceum Bureau.

The annual commencement concert of the American Conservatory will take place at the auditorium on Tuesday evening, June 12.

#### Georgia Kober's Pupil Heard

Georgia Kober, president of the Sherwood School and the well and favorably known pianist and instructor, presented one of her advanced students in recital Saturday afternoon, May 26, in the school's recital hall. Edna Irene Rollosos was the recitalist and in her interpretations of Bach-Tausig and Beethoven sonatas, a group of Chopin, numbers by Moszkowski, Sibelius and Scott, Schütt's "Carnaval" suite and the first movement of the Tschaiakowsky concerto she disclosed abundant ability for her chosen field. That Miss Rollosos has been exceptionally well taught was brought out throughout the course of the program and her success is accredited to Georgia Kober, who presents her different students from time to time in recital. It might be said here that she can rightly be proud of her class, as it is a very representative one.

#### Viola Cole Studios' Activities

Viola Cole held her annual assembly class Friday evening, May 25, for the advanced students and teachers.

Coming recitals to be given by Miss Cole's students during the month of June will be as follows: Helen Northrop in Recital Hall, Fine Arts Building, June 1; Bess Clair Murray, June 8; two class recitals (commencements) June 22 and 29; Lillian Blodgett, a Viola Cole student, will give a recital of her piano students in Miss Cole's studio, June 9; Janet Miller, the well known precocious child pianist, has been engaged to give the recital that she gave last Tuesday evening, at the Oak Park High School, June 1.

JEANNETTE COX.

#### Russian Orchestra Popular in Canada

The Russian Symphony Orchestra continues to be a favorite with Canadian audiences, especially in war time. Last November the principal cities of Eastern Canada were visited, and a similar tour has been arranged for next December, when concerts will be given in Quebec and Sherbrooke, Que., under the management of J. A. Gauvin, the Quebec impresario. Two concerts in Montreal and a third in Ottawa will be looked after by Louis H. Bourdon, of Montreal. In Toronto the orchestra will again join forces with the Oratorio Society, under the leadership of Dr. Edward Broome, in the annual performance of "The Messiah." The first combined appearance of orchestra and chorus took place on May 3, when "Elijah" was sung, with Edgar Schofield, the New York baritone, in the title part. Massey Music Hall, with a capacity of 3,000, was filled to the doors and nearly 1,000 subscribers could not be taken care of, therefore, for next May, when Dr. Broome plans to have the Russians again, he is arranging for a two day festival, and among the choral works to be done will be César Franck's "Beatitudes."

#### Community Music in Salt Lake City

The community music idea is finding encouragement also in Salt Lake City, where the children of public schools not long ago presented an operetta with folksongs and dances, called "The Contest of the Nations." The stage was set on the south steps of the new State Capitol, and 5,000 school children participated. The music was under the direction of Hugh W. Dougall, superintendent of music in Salt Lake City, and William E. Day, superintendent of physical education. They were assisted by a committee of teachers and principals. Mr. Dougall's administration of musical matters in the public schools of Salt Lake City has been an unqualified success, as was proved by his reappointment to his post last year.

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His touch is greatly to be admired and there were many moments during the unfolding of works by Bach and Gluck and Beethoven which demonstrated that Mr. Levitzki understands the efficacy of poetry and imagination. He presented a sane, musicianly reading of Liszt's transcription of the A minor fugue, originally composed for organ by Bach, and he was engaging in Brahms' version of a gavotte by Gluck. It is to be hoped that the pianist will be heard again, says Felix Borowski, in the Chicago Herald.

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The third week of the Symphony Hall "Pops," while devoid of a special soloist, was of unusual interest in many respects. There were three gala evenings, of which the first, Amherst night, brought forth the largest attendance of the season. Of the twelve numbers on the program, the orchestra supplied but seven, while Amherst supplied the rest. More than 400 voices made the hall ring to "Lord Geoffrey Amherst," "Cheer for Old Amherst" and "Amherst, Alma Mater." George H. Boynton, of the class of '05, sang a group of songs with piano, and both orchestra and chorus gave compositions by Amherst graduates. The following evening, Italian Opera Night, also attracted a great crowd, and the program, which was mostly familiar, proved one of the most delightful yet heard. The third gala evening was Friday, a special concert for the students and alumni of the Roxbury Latin School.

This was Mr. Maquarrie's final week as conductor of the "Pops." He has been succeeded by Agide Jacchia, who will complete the season. An Italian by birth and training, Mr. Jacchia has been in this country for several years and is highly considered as a conductor.

### Polish Benefit Entertainment a Success

Antoinette Szumowska is to be congratulated upon the success of the entertainment on behalf of destitute Polish children, which took place before a large and enthusiastic audience on the evening of May 25 at Jordan Hall. The little three act play, "The Spirit of Poland," was greatly enjoyed, and the leading parts were well taken by Helenka Adamowska, E. D. Morse, E. P. Goodnow and J. Voytovich. A Polish dance and a Polish hymn, played by a choir of thirteen cellists, with organ accompaniment, and the Polish national anthem sung by a chorus at the end of the third act of the play, were also excellently rendered and appreciated. The special feature of the entertainment, however, was an address on "Poland," which Mr. Paderewski gave with appealing dignity and sincerity. His control of the English language was remarkable, and he spoke with the spontaneity of the born orator.

### Concert by Grace Bonner Williams and Raymond Havens

Grace Bonner Williams, soprano, and Raymond Havens, pianist, two of New England's foremost artists, gave an interesting joint concert in Berkshire on the evening of

May 25. The Evening Eagle commented upon the occasion as follows:

It is very unusual to find a pianist who plays Beethoven, Chopin and Liszt equally well. Mr. Havens played the beautiful sonata in B flat by Beethoven with exquisite clearness and breadth. In his Chopin group, he showed remarkable sympathy with the composer's viewpoint. The Liszt numbers were given with great brilliancy. In Mr. Havens we find a rare combination of technical proficiency, temperament and understanding of the composer whose works he interprets.

Mrs. Williams' part of the program included "Ave Maria" by Bruch, a group of German songs and a group of French songs. Of these, the Schubert, Schumann and Bachet numbers were most enjoyed. Mrs. Williams responded at the end with Whelpley's "Springtime."

### Josephine Knight Presents Pupils in Recital

Josephine Knight, a well known teacher, with classes in Boston and Worcester, presented a number of her pupils in recital on the evening of May 17 at Steinert Hall. A goodly audience attended, applauding generously. The pupils heard were Grace Hatch, Clara Oakman, Margaret Dodsley, Anna Devlin, Mrs. Charles Nelson, Marjorie Boomer, Gladys Mackay, Gladys Turney, Carolyn Foster, Evelyn Light, Ruth Howe, Mabel Anderson, Mrs. James Fallen and Lusinn Barakian. Miss Knight accompanied her pupils, and her playing was both musically and attractive.

Deserving special mention were Gladys Turney, soprano, who sang the "Jewel" song from "Faust;" Carolyn Foster, contralto, in an aria from "Samson and Delilah;" Ruth Howe, soprano, in songs by Massenet and Campbell-Tipton, and Lusinn Barakian, mezzo-soprano, in selections from Bernberg and Russell. These, as well as the less advanced pupils, demonstrated a clear grasp of vocal method, facility in expressional requirements and an easy command of diction.

### Pupils of Bertha Wesselhoft Swift

Pupils of Bertha Wesselhoft Swift were heard in a program of songs on the evening of May 22 at Jordan Hall. Caroline Belcher, violinist; Charlotte White, cellist, and Edith Hart, harpist, assisted. Margaret Gorham Glaser was the accompanist, and her excellent playing contributed largely to the pleasure of the occasion.

Miss Swift presented these pupils: Ruth Marie Hamlin, Ernie Baker, Helen Weeks, Shirley Warren Keene, Sylvia Waite, Margaret Otheman, F. Jetson Ryder, Gertrude Kent McCullough, Candace Hathaway Cook, Gertrude Morrison, Myra Safford Goodwin and Raymond Q. Fox. Geraldine Calla, another pupil, was unable to appear.

### Mr. and Mrs. Everett E. Truette Entertain

Mr. and Mrs. Everett E. Truette entertained some seventy guests at a reception recital at their home in Brookline on the afternoon of May 17. Mr. Truette played this program: Andante in D, Hollins; "Lamentation" and finale from first sonata, Guilman; etude for the pedal alone, Bricqueville; "Melodie," Rosseau; nocturne in C minor, Wheelodon; concert "satz" in E flat minor, Thiele, and andante cantabile, from fifth symphony (for piano and organ), Tschaiakowsky. Mr. Truette is a veteran organist of Boston and prominent as a teacher of that instrument. His playing is scholarly, exceptional in its musicianship, and notable especially for technical facility. Mr. Truette was the first American pupil of Guilman, and his playing of the master's piece was inspiring. "Lamentation" especially was eloquently interpreted. Following the program refreshments were served, and the guests had opportunity to meet present and former pupils of Mr. Truette.

### Practise Club Gives Program at Steinert Hall

Eleanor Brigham and the Practice Club presented a program of vocal and instrumental music on the evening of May 14 at Steinert Hall. G. Roberts Lunger, bass; Bertha Bigelow and Helen Haynie, violinists; Olive Doe, violist, and Eleanor Leutz, cellist, assisted. The program was devoted exclusively to the works of Boston composers, including Margaret Ruthven Lang, Mrs. H. H. A. Beach, Arthur Foote, Stephen Townsend, Benjamin Whelpley, Helen Hopekirk, Newton Swift, George Chadwick and F. Addison Porter. A small but appreciative audience attended.

### Notes

Harris S. Shaw, the prominent Boston organist, accompanist and teacher, will have charge of music at the summer session of the State College, Middlebury, Vt., during July and August.

Franklin Cannon, one of Boston's leading pianists and teachers, gave a delightful private musicale on May 17 at Miss Evans School, Brookline. His program included selections from Chopin, Schumann, Debussy, Scott, Mendelssohn and Liszt. V. H. STRICKLAND.

### Frederick Gunster Quoted on Menu

Many famous prima donnas and other operatic folk have been the inspiration for the names of face powders, perfumes, cigarettes and luncheon dishes, but it remains for Frederick Gunster, the gifted American tenor, to have his words quoted upon the menu of the celebrated Hotel El Tovar at the Grand Canyon, Arizona.

It was during a trip through the Grand Canyon, three years ago, that Mr. Gunster, at the above hotel, wrote his "impressions" of the wonders of the Canyon in the guest book provided for that purpose. His words, characteristic

of his musical and artistic nature, were, "The setting of an opera the music for which never will be written."

Greatly to the surprise of the tenor, he received a letter the other day with a copy of the menu of the Hotel El Tovar enclosed, and quoted at the bottom was the Gunster "impression" above his signature. The letter accompanying it explained how an acquaintance, returning from the biennial convention of music clubs held recently in Birmingham, Ala., where Mr. Gunster sang (and incidentally scored a splendid success), visited the Grand Canyon and made the interesting discovery that Frederick Gunster not only figures on programs but on menus also.

### WHAT IS HAPPENING AT THE CINCINNATI CONSERVATORY OF MUSIC

Robert Hicks, soprano, and Emma Selmeier, contralto, pupils of Dr. Fery Lulek, interested a large audience by their charming singing at the Cincinnati Conservatory of Music last Tuesday evening. Miss Hicks uses her attractive voice with intelligence and art. She was much enjoyed in the "Jeanne d'Arc" aria, "Adieux Forets" of Tschai-kowsky and gave also a group of Cornelius and Brahms. Miss Selmeier's sympathetic contralto and equitable range showed splendidly in "But the Lord is Mindful of His Own," and in a group of Brahms, Strauss and Franz songs. Participating in the success of the evening were the two capable accompanists, Gertrude Isenberg and Lois Neilly.

Rowena Campbell, pupil of Karl Otto Staps, gave her graduation recital on the organ of St. Paul's Cathedral last Thursday evening. She proved herself a capable concert performer, well versed in the complexities attendant upon concert organ playing and gave much pleasure by her well selected program. Cleona Quiett, soprano, pupil of John A. Hoffman, voiced the text of two "St. Paul" arias with sincerity and pure melodic line.

Richard Edmundson, a pianist of merit, gave an interesting recital at the Conservatory May 21. He was heard in selections by Bach, Beethoven, Brahms, Liszt and Chopin. In the Bach-Busoni toccata and fugue, D minor, he disclosed telling tonal powers. Especially well given were the Brahms G minor rhapsody and the Liszt etude "Harmonies du Soir." Mr. Edmundson is a pupil of Wilhelm Kraupner.

Inez Gill, the accomplished pianist who has interested Cincinnatians for some time by her individual talent, gave a wholly delightful program May 23. Miss Gill's neatness of execution, variety of tone color, and musical spirit constitute her a true artist. Exceptionally delightful was her playing of the Cyril Scott F major etude, and the novelty "One More Day, My John," by Percy Grainger. Miss Gill is a pupil of Marcian Thalberg.

John A. Hoffmann's class was heard in a recital, much to the credit of that indefatigable master of singing. Vocal material of great beauty and exceptional promise was liberally distributed among the participants, and the charm and ease with which the program was given called forth much enthusiastic applause from the capacity audience. Those appearing were Martha Williams, Margaret Gregg, Dorothy Hull, Myrtle Stradman, Rose Thuman, Glyn Morris, Edna Baumel, Cleona Quiett, Florence Greenmayer, Edward Schmidt, Emma Boyd, R. Edgar Veith, Marcella Menge, Messrs. Pavey, Wilson, Sutz, Schroeder. The accompanists who assisted in the success of the evening were William Meldrum, Elsie Barge, Elizabeth Cook, Beatrice Lindsay.

Among the juvenile musicians of the city, none is more promising than Anna Meale (who has been studying under H. Ray Staater at the Cincinnati Conservatory of Music) for some years past. In her recital at the Conservatory last Saturday evening she gave hints of unusual accomplishments and played with poise, assurance, and artistic grasp.

### Some Max Pilzer Encomiums

Max Pilzer "played with an excellent technical grasp, good tone and intonation, and poetical withal," declared the New York Evening Post, an opinion seconded by the Tribune: "He played throughout with spirit, his bowing was excellent, his style as a rule broad and sure. In addition, his tone was uniformly warm and his intonation impeccable." That this is shared by other metropolitan papers may be seen by the appended excerpts:

Mr. Pilzer's tone has strength and roundness and his playing of the Bruch concerto is competent and musically.—New York Sun.

The authoritative art and warmth of his playing, the rhythmic energy and a powerful temperament, above all, the artistic earnestness, won many new friends for the talented young violinist.—New York Herald.

He displayed a tone of clean and penetrating quality, smooth, even and ingratiating. In the adagio, he showed much repose and suavity of style. In the allegro, his playing was characterized by incisiveness, strongly marked rhythm and virtuosity of bowing.—New York Sun.

Mr. Pilzer played with great beauty of tone and a technic under such complete mastery that one forgets it in the presence of his interpretation.—New York Evening Mail.

### Frieda Hempel to Summer on Long Island

When Frieda Hempel found it would be impracticable for her to attempt to return to her native Germany to spend the summer she took an estate "somewhere in New Hampshire," where she planned to spend the vacation. Since the leasing of this estate, however, Long Island has been doing its best to lure her there, and at length she has succumbed to its spell. Accordingly, she has sublet the more northern estate and has taken a two acre place in Cedarhurst, L. I. This is one of the show places at that popular resort and was occupied two years ago by Mrs. Cyrus McCormick of Chicago, daughter of John D. Rockefeller. During July Miss Hempel intends to take a motor trip through the Adirondacks and into Maine, but the remainder of the time she will be at Cedarhurst until her concert season opens in October.

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### David Bispham Scores Anew in Opéra Comique

Another series of instantaneous successes and two new brilliant characterizations have been achieved by David Bispham in the recent season of opera comique at the Lyceum Theater, New York, to add to the long list that puts this great baritone as one of the heads of vocal art in America.

Said the Evening Sun after the opening: "Here again he gave a piece of acting inimitable, and sang in a voice that seems to refresh itself on each succeeding year;" and after the first performance of "The Impresario," Bispham, of course, was the Schikaneder again, with small room for improvement. Good roles, like good wines, do not improve—they merely mellow." The day after the presentation of "The Mock Doctor," the only opera in which Mr. Bispham had no role, that paper declared, "One misses Bispham's work in this."

The Times stated: "It is long since Mr. Bispham has sung better, and his skill as a comic actor was manifested," and the New York American declared that "David Bispham provided much fun in both of his parts and sang remarkably well," while an excerpt from the New York Sun reads: "There was a fine measure of unction and authority in the deliverances of David Bispham."

"Operas in English Feature Bispham," read the headline at the top of the column in the Brooklyn Eagle, and went on to say: "David Bispham was the star in both productions, and the talented baritone was at his best. He sings his various solos with ingratiating intonation and flawless enunciation. Both musically and histrionically his interpretation of the role was all that could be desired. His wooing of Zerlina (Florence Easton-MacLennan) is



DAVID BISPHAM,  
As Schikaneder in "The Impresario."

wistfully naïve. The delicate artistry that always marks his singing is also a characteristic of his work in the dramatic field."

In the opinion of the Evening Mail, "the genial personality and solid dramatic experience of David Bispham supplied a good foundation for the acting of both operas. The baritone was somewhat similarly cast as Pergolese's doctor and Donizetti's apothecary, and infused each part with an equal amount of comedy." The Evening Post declared that "in Donizetti's 'The Night Bell' Mr. Bispham presented with much humor and rare histrionic talent the part of an unprepossessing old apothecary," and the Evening World spoke of his performance as "a fetching little bit of comedy, admirably acted and sung. David Bispham's conception of Dr. Pandolfo was stunning; his singing of the part a real treat. An artist of the first rank, Mr. Bispham; too seldom seen and heard."

Of the Mozart works, the Globe referred to Mr. Bispham as "rich in drollery as Dr. Colas," and that he "made a capital Schikaneder," and the Boston Evening Transcript speaks of "David Bispham as the chief singer and the moving spirit."

Part of a lengthy appreciation in the Christian Science Monitor reads: "There is no uncertainty about who deserves the credit of having vindicated English—in this case English in translation—as an opera language. The presentation of the marriage comedy of Dr. Pandolfo and his

serving maid, Zerlina, in dialogue that a New York audience could understand and at the same time in a musical style that it could applaud with grand opera dignity, was wholly the outcome of labors begun by Mr. Bispham within a decade."

### Ester Ferrabini as Bizet's Cigarette Girl "Enraptured the House"

Ester Ferrabini, the well known operatic soprano in the title role of Bizet's "Carmen" when that opera was presented by the San Carlo Opera Company in Montreal, Canada, according to the Montreal Daily Mail, was "superb, ranging through all the gamut of human emotion, mocking, glooming, laughing, weeping, everything in turn. Her voice, a mezzo-soprano of exquisite quality, and under the most perfect control, enraptured the house." Of the same performance the Gazette, Montreal, said: "From her first entrance to the final tragedy, every mood of the cigarette girl was tellingly interpreted, while every shade of meaning and of feeling in her portion of the music was skilfully rendered upon that lovely instrument which she possesses in her voice. It was a performance which could not have been bettered, and it roused Mme. Ferrabini's old and new admirers to a demonstration of enthusiasm rarely seen in a Montreal theater."

The Washington Herald affirmed of the same singer's Carmen with the San Carlo Company in Washington, D. C., last March:

Ester Ferrabini sang the role of the flirtatious Spanish lass with a quality of voice and expressive charm seldom excelled among the many Carmens who have graced the local boards. The power and sweetness of her voice carried the many beautiful arias with exquisite effect, particularly in the rich resonance of her lower tones."

Other Washington papers emphasized the same qualities, particularly "her unerring sense of dramatic values."

Mme. Ferrabini was engaged for a special Carmen performance in Washington with the same company when the President and Mrs. Wilson were in attendance.

Among other important roles of this singer are those of Aida, and Santuzza in "Cavalleria Rusticana."

### Praise for McLellan Pupil

Among the pupils of Eleanor McLellan, the New York vocal teacher, who are achieving genuine success in the concert field is Olive Nevin, soprano. On April 16 Miss Nevin appeared as soloist with Eintracht Society, of Elizabeth, N. J. "Olive Nevin, an American soloist, born and educated in this country, a relative of one of America's foremost song composers, Ethelbert Nevin, justified every advance anticipation of her with a particularly accomplished coloratura soprano voice, flexible, of fine timbre, and handled only as an artist can. Her principal work of the evening was the 'Caro Nome' aria from Verdi's 'Rigo-

letto,' with orchestral accompaniment, and she thoroughly sustained her reputation as a finished interpreter of dramatic music. At the conclusion she received a storm of applause. Miss Nevin also sang several solo parts with the chorus in an artistic and pleasing manner." The foregoing is taken from the Elizabeth Journal and is indicative of the praise accorded this singer by all who heard her. On April 24 Miss Nevin won a similar triumph with the Edgeworth Club of Sewickley, Pa., and on April 26 with the Jersey City (N. J.) Arion Society.

### Ornstein in Final Concert, June 3

Leo Ornstein, who is spending the summer at his home at Sylvester's Cove, Deer Isle, Me., will come to New York next week for a final concert on June 3, to be held under the auspices of the People's Institute of Brooklyn. After the concert the young pianist will return to Maine, where he is busy working on the orchestration of "A la Chinoise," a number dedicated to his friend, Rudolf Ganz.

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**Philadelphia Would Hear  
Christine Miller More Frequently**

Christine Miller with the Philadelphia Choral Society received remarkable unanimity of press opinion concerning her solos in Mendelssohn's "Israel in Egypt." Excerpts of these follow:

Christine Miller's opulent alto further added to the enjoyment that the concert provided.—*Philadelphia Record*, April 20, 1917.

Christine Miller is not heard frequently enough in this city. Her voice is magnificent in its profundity of tone and richness of color and compares in beauty with many contraltos of operatic fame.—*Philadelphia Inquirer*, April 20, 1917.

Christine Miller, a truly distinguished contralto, sang to beautiful purpose with the tenor voice in duet, and was heard alone in a fashion that provided a supreme satisfaction, notably in the air, "Thou shalt bring them in," which was very warmly received.—*Philadelphia Public Ledger*, April 20, 1917.

Miss Miller's velvety tones and highly artistic methods were dramatically displayed in "Their Land Brought Forth Frogs" and the simple loveliness of "Thou Shalt Bring Them In."—*Philadelphia Evening Ledger*, April 20, 1917.

Christine Miller, one of the best of this country's oratorio singers, was truly impressive in the passages for alto.—*Philadelphia Evening Bulletin*, April 20, 1917.

**Hageman's Spring Success**

Remarkable success was achieved by Richard Hageman, the Metropolitan Opera House director, on the occasion of his recent tour through the South with the splendid orchestra of New York's great operatic institution. Not only the attached notices, but also the headlines, serve as a potent proof of Hageman's popularity and of his artistic achievements in the South. Ravinia Park, which will have the benefit and the pleasure of the Hageman services this summer, is to be envied on the part of other musical communities.

Richard Hageman, always a favorite conductor here, made new friends with his gracious manner and his fine musicianship. Under his skillful baton the Metropolitan Orchestra played as it never did before, both in the orchestral and accompaniment numbers. A delightful program had been selected and each of the four numbers were splendidly given and well received. Conductor Hageman and his band of instrumentalists will always be welcomed to Richmond.—*Richmond News-Leader*.

Mr. Hageman not only conducted with a decided and authoritative manner in the orchestra's own numbers, and achieved admirable results in all four pieces assigned to him and his men, but fully sustained his wide and growing reputation as an accompanist. As an accompanist, he is rapidly becoming—if he has not become—the most sought after pianist in the East; and also as an accompanist he is distinguished among conductors who are also in demand.



RICHARD HAGEMAN.

for purely orchestral work. Mr. Hageman and the orchestra then formed one of the three stars of what was in effect an all star concert.—*Richmond Times-Dispatch*.

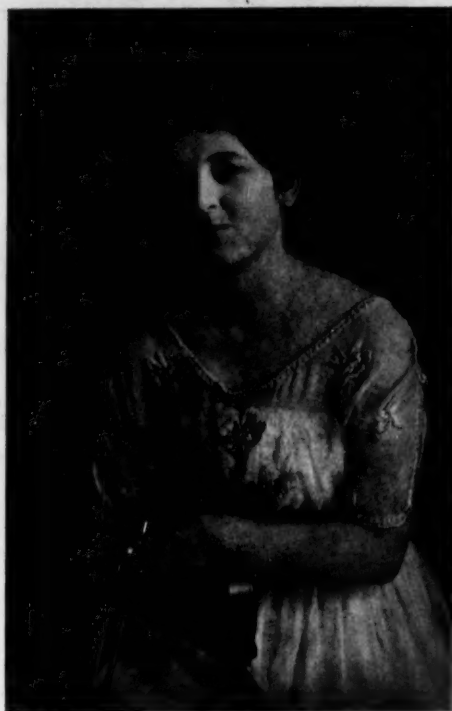
The audience greeted every appearance of Director Hageman with applause, recognizing in him one of the world's greatest conductors, and one of the world's greatest artists.—*The Charlotte News*.

This distinguished conductor, like all good musicians, seems to have a fountain of eternal youth in his musical make-up.—*Virginian Pilot*, Norfolk.

Hageman and his men seemed keyed to mighty efforts, for they plunged into the "Carnaval" of Dvorak with a spirit that gained headway as the program progressed. Watch Hageman. He is young and is destined to write his name high among the contemporary conductors.—*Virginian Pilot*, Norfolk.

**Elizabeth Wood, Rarely Gifted Singer**

"One of the young singers of New Orleans who has sought and won recognition in New York City is Elizabeth Wood. The young singer is on a visit of a few days to her sister, Mary Wood, the well-known singer and teacher, and was persuaded to give a program of songs before her return to the East. This recital occurred Tuesday night at the residence of Mary V. Molony and was attended by a large audience," states the New Orleans Daily States. "Songs in Italian, German, French and English, were sung with fine action and an artistic use of the legato and mezzo voice in which the contralto particularly excels. In the various groups of songs, the Volksliedchen of Schumann in the German, 'Amour viens aider,'



DICIE HENRY.

Who recently won first prize for young professionals in the violin contest at the meeting of the State Federation of Musical Clubs, held at Meridian, Miss.

of Saint-Saëns in the French, and 'The Sea' of Grant-Schaefer showed the singer at her best." Another, equally laudatory opinion was that expressed by the New Orleans Item: "Since her last appearance here two years ago as soloist in the oratorio, 'Elijah,' Miss Wood has made fresh strides in her art. Her voice placement, while highly commendable at that time, is at present, really excellent. She sings with poise and with a fine discriminative taste, which proves that she delves beyond the mere superficial in part of the selections she interprets," declared the Item. "Her full toned mezzo contralto was very effective in 'Amour Viens Aider' from Saint-Saëns, Secchi's exquisite 'Lungi dal caro bene' and Henschel's 'The Ancient King.' Her vocal control was given fine scope in 'D'une prison' and she availed herself of the opportunity most successfully. Her diction in French, English, Italian and German is very good. In addition to possessing a rich and powerful voice which has been well trained, Miss Wood is fortunate in having a very ingratiating personality. With her youth, talent and ambition this gifted New Orleans singer will certainly make a name for herself in the lyric world before long." Miss Wood will be heard in recital next season, and those who have heard her sing are confident of her success.

**Wilkes-Barre Hears the Best**

The Irem Temple concert course of 1916-1917 began in pomp, progressed in ever increasing excellence and ended in glory, to borrow a phrase from the Wilkes-Barre (Pa.) Record as a means of description, for this is exactly what happened in the case of the series given in that city under the direction of Leo W. Long. The first concert was given on Monday evening, October 30, by the New York Philharmonic Orchestra, Josef Stransky, conductor, and was followed by Julia Culp, November 20; Fritz Kreisler, December 11; Pablo Casals and Susan Metcalf Casals, January 8; Josef Hofmann, January 20; Mischa Elman, February 19; the Flonzaley Quartet, March 19, and Alma Gluck, April 2. At the final concert of the series, the audience not only filled every seat but as many seats as the stage would hold were placed thereon, and even so, many people were forced to stand, and Manager Long declares that several hundred more tickets could easily have been sold, had the capacity of the auditorium been greater. Subscriptions for next season indicate that the music lovers of Wilkes-Barre appreciate to the full the excellence of the series which Mr. Long is presenting and by their presence would testify to that knowledge.

**Miss Burnett a Danseuse**

In the Detroit Free Press, of May 13, 1917, there is a very interesting and attractive photograph of Carlier Burnett, of whom that paper says that "although she still is in her early teens, she promises to develop into a danseuse of note." At the present time Miss Burnett is a North Woodward schoolgirl, and is devoting her time to her studies and social pursuits. It is doubtful whether in spite of her terpsichorean abilities her parents will permit her to become a professional. She is the daughter of W. H. C. Burnett, the latter being vice-president of the Central Concert Company of Detroit.

**Martinelli Still Singing**

Giovanni Martinelli, Metropolitan Opera tenor, continues to fill concert engagements. This week he has three engagements in New England. Emilio Roxas is Mr. Martinelli's accompanist and Ruth Miller, assisting artist. The Martinellis have taken a cottage and estate in Orange County, N. Y., for the summer and will move there June 1.



### Mildred Dilling's Work Brings Harp into Fuller Recognition

The harp is without doubt one of the most beautiful instruments in existence. Ella Wheeler Wilcox, the well known poet, has written a delightful little set of verses called "The Harp," in which she speaks of the instrument's music as being ethereal. There is one young woman still in her early twenties whose artistic work in the concert field has won recognition for her not only as a foremost American harpist, but whose delightful playing on that instrument has brought it into fuller recognition. She is Mildred Dilling. To substantiate this statement the following, which appeared in the San Francisco Examiner, is herewith reproduced:

An audience of more than 5,000 persons heard Mildred Dilling, harpist, in the opening Sunday afternoon concert of the fall season at the Hearst Greek Theater, University of California. Miss Dilling played from Bach, Chopin, Hasselmann, Durand and Paderewski. Her tone was lovely and her numbers showed the great possibilities of the instrument, which carried well in the outdoor theater.

Born in Indiana, Miss Dilling began her studies with some of the best teachers in this country. Realizing her more than ordinary amount of talent, she was sent abroad where she studied with that famous harpist and teacher, Henriette Renié. At the beginning of the war, the young American returned to her own country and engaged in concert work, which has taken her from the Atlantic to the Pacific oceans. She has appeared before numerous clubs, universities, and at more than a few music festivals, where her work has never been known to disappoint. Miss Dilling had the honor of being the harpist selected to represent that instrument before the Congress of American Musicians at the Ninth Biennial of the National Federation of Musical Clubs at Los Angeles in June of 1915.

Miss Dilling's season, which is now drawing to a successful close, was more than a satisfactory one. Her engagements included: five Chicago appearances (after one of them at the Lyon and Healy Hall, the critic of the Chicago Tribune is said to have remarked that Miss Dilling was the best harpist he had ever heard), one appearance at Aeolian Hall, two at the Comedy Theater, two at the Punch and Judy Theater, New York; one with the Rubinstein Club of New York, and one in Newark on the same program with Frieda Hempel. Miss Dilling also played with the Aeolian Society of Brooklyn, the Youngstown Musical Club, also the Indianapolis Matinee Musicale.

Between her concerts she does considerable teaching, inasmuch as she is Mme. Renié's only exponent in this country. On Wednesday afternoon, at her studio, Miss Dilling

engagements in church choir and concert during May are, Jessie Marshall, soprano, St. Andrews Protestant Episcopal Church, Orange, N. J.; Mrs. Marshall is also announced for recitals in Newark and New York City, through May and June. Other prominent "Russell singers" are: Marjorie Fee Whyte, contralto, Reformed Church, Richmond Hill, L. I.; Samuel E. Craig, tenor, Crescent Avenue Presbyterian Church, Plainfield, N. J.; Mabel Lininger Lear, soprano and directress, St. Luke's Protestant Episcopal Church, Newport News, Va.; Mary Cecile Doran, organist and director, St. Mary's Roman Catholic Church, New Haven, Conn.

### Alice Eversman and Elena de Sayn Give "Satisfying Concert"

"One of the most satisfying concerts given in Scranton in some time," is the way the Scranton Times describes the recital given in that city by Elena de Sayn, the young Russian violinist, and Alice Eversman, soprano of the Metropolitan Opera Company. The same paper describes the program as "a delightful treat," and states that "Miss de Sayn is an artist-pupil of the famous Sevcik of Vienna and is a graduate of the Royal Conservatory at Leipzig. Her technic is amazing and her tone beautiful and of singular purity." Miss Eversman has scored triumph after triumph in her musical career. She has a soprano voice of great power and sweetness and the clarity of her enunciation is a delight to the auditor."

### An Irish Tune

In Richfield, Utah, where Skovgaard, the Danish violinist, appeared April 14, after his rendition of Cyril Scott's "Tallahassee," the audience eagerly demanded encore after encore. After the first encore a voice in Danish cried out, "Skovgaard, please play a Danish melody? Many of your countrymen are here that would like to hear it." A little later on the program a voice again called out, "Skovgaard, give us an Irish tune, please?" The Danish artist, who is not quite at home with the "Irish tunes," answered back in his broken English, "Certainly, we ought not to forget the Irishmen, so I will now play 'Annie Laurie.'" There were only three Scotchmen in the baldheaded row applauding this time, and Skovgaard was mighty sorry when he

learned afterward that "Annie Laurie" is not an "Irish tune."



*Frederick Gunster*  
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MILDRED DILLING,  
Harpist.

gave an afternoon of music. The program contained an ensemble of harps, "The Volga Boatmen," by Henriette Cady, who conducted. The harpists were Marjorie Pedersen, Mary Seiter, Margery Clinton, Hazel Moses and Charity Crocker. Mariette Bitter, daughter of the well known sculptor, accompanied her mother, who sang as well as played several solos. Marie Francois Tonetti played the little Irish harp. She rendered a number of French songs and every one joined in the singing. The afternoon was one of unusual enjoyment.

### Russell Pupils in Church and Recital

Marie Alta Stone, lyric soprano of the artist classes of Louis Arthur Russell, made a promising debut as a recitalist, May 18, in Music Hall, Newark, N. J. With a voice of wide range, pure lyric quality especially in the upper registers, without break through two and a half octaves, this young singer gives promise of a brilliant future in the concert and oratorio field. Miss Stone made her deepest impression and gave the best evidence of her artistic training in the larger arias and emotional songs, giving a brilliant interpretation of her teacher's concert songs. Mr. Russell was at the piano through the recital. Miss Stone is announced for recitals in Paterson, N. J., and in New York.

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Buckhout's Choral Club—Stuart Artist-Pupil Sings—Capouilliez in Modern Songs—An Elizabeth K. Patterson Pupil Sings—Vera Poppé, Cellist—Ziegler Institute Public Examination—At the Regneas Studio—Staten Island Singers in Recital—Success of von Ende Pupils

The fourth concert of the Choral Club, Holy Trinity Church, under the directorship of Mme. Buckhout, May 17, at the parish house, was a very successful affair. The club is well balanced and sings with unity and good style. These elements made their singing especially enjoyable in the cantata, "The Rose and the Laurel" by Waring. In this work there was much contrast and life, bringing every number warm applause. Two appropriate numbers were "Spring Song" (Pinsuti) and "Magic of Spring" (Weinzierl). Mme. Buckhout, with Gladys Grove at the piano, sang six songs dedicated to her by Prutting, Cerie, Loomis, Neidlinger, Wood and Dennee. Following the first group she sang as encore a Polish song, and after the second group Kramer's popular "That Perfect Hour." The composers named as having written and dedicated songs to her make their homes in Hartford, Pittsburgh, Boston, Philadelphia and New York. Probably no singer before the public has done more during the past season for American song composers than Mme. Buckhout; they should be proportionately grateful.

**Stuart Artist-Pupil at Musicians' Club**

Winifred Adele Marshall, soprano leggiero, artist-pupil of Francis Stuart, her only teacher, gave her "Costume Recital," consisting of Period ballads in costume at the Musicians' Club, New York, May 23. The young woman, who has a very expressive voice and taking personality, has given this recital many times the past season, proving herself a serious artist. She sang old Scotch ballads in the costume of a Highland lassie, also in XVIIth century peasant dress, winning strong applause at the outset. Then came old Italian ballads, closing with Benedict's famous variations on "The Carnival of Venice," in which her coloratura technic was wonderfully well done. Loudest applause followed this, as well as after the "Shadow Song," Neapolitan and Brittany peasant costumes being worn. Old French ballads followed, the fair singer appearing as a lady of the XVIIth century, the "Laughing Song" making a special hit. The Old Irish ballads which followed were "Verdant Braes of Skreen," "My Love," "I Know Where I'm Goin'," "Snowy-breasted Pearl," "Next Market Day," "Gartan Mother's Lullaby," one of which she had to repeat, so insistent was the applause. The program closed with songs of Civil War times, in Southern belle costume, including "Nellie Was a Lady," "Tap-tap-tapping" and "Tenting Tonight." Following this group of songs not generally known, Miss Marshall sang the national anthem amid general enthusiasm. The salons were crowded, many listeners standing, and the close attention of the audience was best evidence of enjoyment. Her distinct enunciation, her fluent technic, her coloratura, all were much admired, and the best evidence of her superior schooling was that at the close of the two dozen songs and arias her voice sounded as fresh as at the outset. Louise P. Knapp played excellent accompaniments. The charming artist is also a successful church singer. She sang for two years at St. James P. E. Church, Brooklyn, where the oratorios were regularly given, and her repertoire embraces them all. She left there for a more remunerative position.

**Capouilliez in Modern Songs**

F. Reed Capouilliez, solo baritone, singing in church, concert, oratorio, etc., is fast becoming known as a dependable singer. This is not only because of a fine natural voice, but also because the young man puts brains and personality into all he does. The present writer knows something about this because F. Reed is the baritone soloist in the church of which the said writer is organist. Last Sunday he sang, for instance, "The Battle Hymn of the Republic" in such manner as to win universal admiration, making each stanza distinctive. At the Church of the Good Shepherd, Rev. Daniel E. Lorenz, D. D., pastor, May 20, he sang these songs: "Jesus, Master" (Schnerker), "I Think When I Hear" (Elsenheimer) and the vocal solo arrangement of Handel's Largo. Mr. Capouilliez is the constant recipient of flattering letters and encomiums apropos of his always enjoyable singing.

**An Elizabeth K. Patterson Pupil Sings**

Helen D. Erskine, contralto, a pupil of Elizabeth K. Patterson, recently sang for a private audience Allitsen's "Like as the Heart" in order to show her churchly style. She has an excellent voice, is very musical, with unusual breath control, enabling her to sing long phrases without effort. She is an unusually good musician also, being in charge of the instrumental and choral department at Miss Walker's School, Lakewood, N. J.

**Vera Poppé, Cellist**

Vera Poppé, cellist and composer, announces her New York debut recital, Aeolian Hall, October 27. The attractive young woman has had an interesting career since her first playing in Capetown, South Africa, where she was born. She later studied in London, and played ensemble works with Wassily Safonoff. Then she made a debut at Bechstein Hall, London, Coenraad von Bos being her accompanist. Alexandre Glazounow has also appeared in public with her, and she has played under the late Cole-ridge Taylor.

**Ziegler Institute Public Examination**

The annual public examination by the Ziegler Institute of Normal Singing, Anna E. Ziegler, director, is to take place, Friday, June 1, at 10 a. m., at Chickering Hall. The program will consist of a dramatic play, scenes from "Hänsel and Gretel" and "Orpheus," quartet from "Il Tro-

vatore," solo and chorus from "Stabat Mater" and solos. Judges have been selected for this occasion, who will sign the certificates to be awarded the participants.

**At the Regneas Studio**

Joseph Regneas issued invitations to hear a recital of songs composed by A. Walter Kramer, the composer at the piano, May 17. Some of the leading artist-pupils of Mr. Regneas shared in this successful affair, which was heard by a large and enthusiastic audience.

**Staten Island Singers in Recital**

Mabel Hankinson, who has pursued her musical studies with Mary Hissem de Moss and A. Y. Cornell, gave a recital on Tuesday evening, May 22, at her studio in West New Brighton, S. I., in which a number of her pupils took part, including Mrs. Jones, Mrs. Hankinson and the Misses Booth, Young, Critchley, Matthews, Gilbert and Hillyer.

**Success of von Ende Pupils**

Frequent appearances of the violin pupils of The von Ende School of Music are noted in the public press, a recent one being that of Bessie Riesberg, who collaborated with Clifton B. Bull, Jr., in his manuscript sonatina, Columbia University composition concert, May 8, as well as in a trio for piano, violin and cello by W. A. M. Beckett. The Bull work is difficult, full of modern progressions, some of it "lying high" for the violin, but talented Miss Riesberg played it with entire surmounting of its difficulties, and in a way which speaks well for her instruction. The Beckett work is easier, but in this too she distinguished herself, playing with ease of manner and entire reliability.

**Fay Foster Vocal Tuition Effective**

Adelaide Tydeman, pupil of Fay Foster, has had many engagements this season. She was very successful with the Philharmonic orchestra of Jersey City, and after an appearance with the Virginians at Hotel Plaza, New York, recently, was immediately re-engaged.


On Thursday, May 10, Miss Tydeman and Lou Stowe (another Fay Foster pupil) delighted the Masonic order of East Orange, N. J., with an evening of song, under Miss Foster's direction. Miss Stowe makes a specialty of children's songs in costume and always charms her audience with her freshness and spontaneity. Helen Curran, also a Fay Foster pupil, has had the distinction of being selected by a talking machine company to make records for reproduction. Miss Curran's purity of tone and correctness of diction were the determining factors which decided the company in her selection over numerous competitors.

Each of these young ladies has received her entire vocal instruction from Miss Foster, who is entitled to much credit.

**Whistler Pupil at the Sunset Club**

Marjorie Knight, artist-pupil of Grace Whistler, sang at the Sunset Club on Monday, May 14. Her program included "I Came with a Song" (La Forge), "Tes Yeux" (Robby) and "An Open Secret" (Woodman). As an encore Miss Knight sang Clarence W. Murphy's song, "Toi, que j'aime," accompanied by the composer.

The Marquise Fiaschi, widow of the late Duke Alessandro Fiaschi of Ferrari, who died last March, has presented the extensive musical-theatrical library of her late husband to the Royal Conservatory of Music at Milan.


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## PLAYING, THE EXTERNALIZATION OF PERSONALITY THROUGH SOUND

Oliver Denton, the Young American Pianist, Tells How  
the Personality of an Individual May Be Discovered  
—The Vibration of Numbers

"No," said the cold, austere gentleman with an eyeglass screwed into the right side of his face, "my name is Dr. Braydon. It's that confounded elevator boy again! The Denton apartment is upstairs."

Upon reaching the right apartment, the writer found the "victim" of the interview busily engaged in going over music which had been sent him recently. Three-quarters of it found a resting place in a convenient waste basket.

"I am looking for some suitable things for my new programs," said Mr. Denton, a pleasant appearing young man, alert and cheery of manner, "and having my own troubles finding what I want. I should like to get hold of a good new étude."

"Why don't you write one yourself?"

"Because my idea is that a young pianist has enough to do to play well, without sandwiching in composing and teaching, though at present I am doing considerable teaching. I had to give up a number of pupils to some of my assistant teachers, artist-pupils of mine, because my time is rather limited. One thing, I will not encourage untalented people to continue work. When such pupils come to me, I feel it my duty to tell them the truth about themselves, and if they insist upon continuing, it must be under some one else."

Then the conversation turned to a number of subjects—the past overcrowded season, the innumerable benefit con-



OLIVER DENTON,  
Pianist.

certs at which Mr. Denton has played—and finally reached one in which the pianist is tremendously interested. Incidentally it suggested a topic for the interview.

"Shall we make the West Side Music School Settlement our subject?" asked the writer, knowing at the same time that to find a topic that had not been "done to death" was like looking for a needle in a haystack.

"No! I have one still better, one that is rather unusual. Do you know anything about the vibration of numbers?"

"The—?"

"The vibration of numbers," he repeated. To tell the truth, it sounded like so much Greek that the interviewer felt sorry she had allowed Mr. Denton to suggest the topic—one that would reveal her in the bright light of ignorance.

"How interesting!" she murmured, trying not to commit herself. Then Mr. Denton launched into the discussion, a one sided one for the first ten minutes. It quickly proved, however, not only of interest but contagious as well. "Getting a person's number" may sound like plain slang, and class C slang at that; but the theory of the vibration of numbers, which enables one literally to perform that feat, was known to Pythagoras, of the sixth century before Christ. Indeed, it was he who invented the classification upon which the theory is employed.

"My theory is this," he went on. "Everything in the

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world exists as the result of vibration. We ourselves, our own personalities, are what they are because of their own peculiar and individual vibrations. Some people vibrate like a brass string, slowly, ponderously, with deliberation. Then, again, we find a delicate, sensitive soul, which vibrates like a highly strung violin string. The most curious thing about this theory is this: a person almost invariably bears a name which vibrates as his own soul vibrates and, by being able to tell the vibration of his name, a key to his personality is found; in cases of musicians, to their playing also, for playing is only an externalization of the personality of the player through sound."

It was all very deep and the writer wanted to know more about it. "Have you a system by which you can discover the vibration of a person's name? In a word, how do you get a person's number?"

"Yes, I have a method. Let us see if we can simplify it. We use all the numbers up to 9. Each number has its own meaning."

#### "Getting Your Number"

The odd numbers have the following: 1, tremendously gifted, yet, as a rule, unable to accomplish a specific aim; 3, many interests; 5, great charm; 7, theoretical; 9, talented.

The even numbers have these significations: 2, beginning of analytical stage; 4, material; 6, analytical stage; 8, dominant.

"Then you apply these numbers to the letters that compose the person's name. For instance, A is 1, B 2, C 3, and so on until you come to I, which you will find to be 9; then J begins with 1 again, K 2, and so on. Using this system, you get the number of each of the letters in both names. This done, you add the numbers of the first name and, in cases where the sum is over 9, like 13 or 14, you add the two integers together. Thus 13 becomes 4 (1 plus 3) and 14 5 (1 plus 4). Using this same method, you obtain the number of the surname, and then add the two numbers obtained to get the final number, which gives you a clue to the person's personality. Take Percy Grainger's name for a trial. Judging from his playing, I should say his name contained the number 7 frequently."

Then this solution was worked out:

P-E-R-C-Y

7-5-9-3-7 = 31; adding the integers, 3 + 1 = 4.

G-R-A-I-N-G-E-R

7-9-1-9-5-7-5-9 = 52; adding the integers, 5 + 2 = 7.

Adding 7 and 4, we get 11, and 1 + 1 = 2, Grainger's number. Solution: 2 signifies the beginning of the analytical

stage. Taking the first and last name into consideration, we find not only a number of 7s, but several 5s and 9s as well. This emphasizes the fact that Grainger shows a theoretical side, much charm and great talent, all of which is surely evidenced in his playing."

Then we chose another name—Lester Donahue. "His number," said Mr. Denton, "should be a 5, because his playing possesses an abundance of charm."

L-E-S-T-E-R

3-5-1-2-5-9 = 25; adding the integers, 2 + 5 = 7.

D-O-N-A-H-U-E

4-6-5-1-8-3-5 = 32; adding the integers, 3 + 2 = 5.

Adding 7 and 5, we get 12, and 1 + 2 = 3, final number. Solution: 3 signifies many interests. Both names show a frequency of the number 5, meaning much charm.

"One can go on and on," Mr. Denton remarked. "Once you get the key of the system, the rest is easy. Take a butcher or barber, usually his number is 4—the material. When I go to a concert and hear a pianist play, who seems to have worked hard, perhaps, has a fine technic, but who lacks individuality, then I say, 'He is a 4, because he sees only the material side of the music,' and invariably, when his name is reduced to a number, it will be 4. When, on the other hand, I attend a concert where the artist makes one forget himself, who has a message bigger than himself and is sensitive to the most delicate shades of the composer's meaning, I say, 'There is a 9'; 3 and 9 are the numbers of expression, and these are usually found in artists or people whose life work is expressing art in some form."

"This system is an excellent way, I should think, of reading people, isn't it?"

"Yes, it saves considerable time, and enables me to find my friends and those whose vibration is in sympathy with my own."

At that moment another kind of vibration went through the room. It was the dull peal of the clock's bell striking 1 o'clock. The writer rose to go. Good-byes were said, and when the MUSICAL COURIER representative left the Denton apartment it was with a decidedly clearer understanding of what the vibration of numbers meant.

#### Herbert for "Follies"

"As a special compliment to Florenz Ziegfeld," says a notice, Victor Herbert will write a special patriotic finale for one of the acts of the "Follies," shortly to be produced at the New Amsterdam Theater, New York, by Mr. Ziegfeld.

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## "Paul Althouse an Extraordinary Tenor"

The above is quoted from one of the opinions of the Kansas City press, after the appearance of Mr. Althouse at the Kansas City Music Festival, on May 3. Following are the reviews in full which testify to another triumph for the American tenor of the Metropolitan Opera House:

PAUL ALTHOUSE,  
Tenor of the Metropolitan Opera  
Company.

Althouse came heralded only by his reputation as one of the leading American tenors of the Metropolitan forces. He had hardly sung a note of his "Celeste Aida" before the audience realized that it was listening to one of the great tenors of the day. The fact that he was an American was of course particularly gratifying, but it had nothing to do with his instantaneous triumph. He sang Italian like a native and the soaring sweetness of his voice rose superbly to the splendid aria of the Egyptian warrior.

His encore was one which few dramatic tenors would have attempted. For there are few tenors who can sing Rhadames and the "Kigoletto" duet, but the very quality which made his "Celeste Aida" so effective gave a virility to his "donna e mobile" which saved it from the effeminacy which the average lyric and bel canto singer imparts to it. Nothing could have so completely demonstrated his versatility as the effectiveness with which he sang the "Feather Song" of lightsome raillery upon woman's fickleness. Before the evening was ended, however, he had given numerous other demonstrations of the wide range of his artistry. He sang a little group of English ballads in a manner which proved him to be a gifted interpreter.—The Kansas City Journal, Friday, May 4, 1917.

Paul Althouse was the only artist on the program not at some time in his life a resident of Kansas City. And after the audience heard him sing, there was no doubt of its willingness to adopt him as a native son. His voice is the type of tenor that all the world likes—big, robust, opulent, of extraordinary range and capable of all shades of dramatic expression. His singing commands admiration for its vigor—its unflinching virility.—The Kansas City Times, Friday, May 4, 1917.

Paul Althouse created a veritable furor of enthusiasm and scored a success which was more spontaneous than that accorded Barrientos on the preceding evening.

## LIVERPOOL

### School Children's Annual Festival Calls Out Immense Audience

22 Fern Grove, Liverpool, England, May 5, 1917.

One of the most commendable movements associated with the educational progress of Liverpool is the annual School Children's Music Festival, the fourth of which took place May 2, under the most favorable auspices and in the presence of an immense audience, including the Lord Mayor and Lady Mayoress, Max and Mrs. Muspratt, and a representative entourage of local and civic dignitaries. The inception and realization of the scheme is due to the steady enthusiasm and energetic methods of a small committee, of which William Scott is the visible embodiment and driving force, though he himself is fully alive to the generous support and hearty encouragement of his colleagues, and especially W. Kennan, chairman, and T. Pennycuik, honorable secretary, in the treatment of the multifarious details of an organization embracing eighty schools. As conductor Mr. Scott is the right man in the right place, for, in addition to being a firm yet tactful disciplinarian and sympathetic musician, he is endowed with a radiative influence that enables him to create that responsive vitality the absence of which makes all the difference between mere mechanical production and intelligent expression. It was of course impossible to accommodate the entire body of children even on the St. George's Hall platform, although, as a matter of fact, a mass rehearsal of all the juvenile forces was actually brought about some weeks previously in the same building by a reversal of the usual positions of conductor and choir; and those who were present will not readily forget the thrilling effect of the 3,000 young voices and the appearance of the serried ranks which completely filled the spacious auditorium.

The program submitted at the festival proper was calculated to display to the utmost the capabilities of the select choir of 800 voices. The custom of committing the music to memory was again followed, the concentrated attention of 1,600 eyes, permitting the leader to obtain precision of attack, unanimous phrasing and appropriate nuance with the happiest results and little apparent effort. Among the items from a long list that call for special commendation may be mentioned Mendelssohn's "Hunting Song," M. B. Foster's stirring "Song of the Gale," Hiles' "To Primroses," Balfour Gardiner's "Sir Eglamore," besides a number of folksongs. The proceedings terminated with a setting by City Organist H. F. Ellingford of the stately "Battle Hymn," the rendering of which was spoiled by his overpowering organ accompaniment, which entirely obliterated the stirring words, nullifying any effect the composition might otherwise have created. The subject, however, is much too lofty for ordinary treatment and awaits the advent of the patriot genius capable of reflecting musically its immortal sentiments. There was a striking contrast between this local effort and the noble melody of Elgar's "Land of Hope and Glory," the solo of which was bravely sung by Hilda Cragg-James. It would have been well also to omit the mutilated version of Tchaikowsky's "1812" overture, as it is not suitable for organ treatment even in a truncated form. Dorothy Mee and Edith Roberts at the piano and Kathleen Daly, violin, provided agreeable interludes in a program of some twenty-five items.

W. J. B.

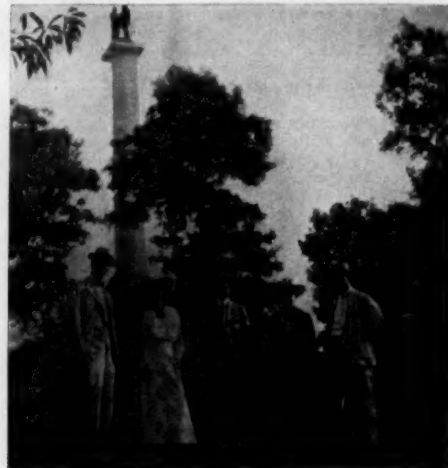
### Arthur Middleton Loses

At Windsor, Ontario, last Wednesday, May 16, Arthur Middleton came only second to "Etruscan." The above does not refer to the well known basso of the Metropolitan Opera, but to a horse named in his honor, who ran second in the fourth race. The horse was not the greatest

favorite, as for a place \$6.30 was paid for a \$1 bet. If Arthur Middleton the horse runs as well as Middleton sings, the horse will soon be a favorite and win many Derbies.

### Julia Claussen in Tennessee

When Julia Claussen, the eminent contralto, made her extensive tour of the South, she was entertained everywhere. The accompanying snapshot was taken in Chattanooga, Tenn., and shows Captain and Mme. Claussen and some of their Tennessee friends on Lookout Mountain. In the background the big monument in memory of peace after the Civil War—a gift of New York—can be seen. The season 1916-1917 has been one of Mme. Claussen's

CAPT. AND JULIA CLAUSSEN AND SOME OF THEIR  
TENNESSEE FRIENDS AT LOOKOUT MOUNTAIN, CHATTA-  
NOOGA, TENN.

In the background is the big monument in memory of peace after the Civil War, the gift of New York.

busiest and already she has several engagements booked for next season, including many re-engagements.

### Amato at Actors' Fund Fair

Pasquale Amato, Metropolitan Opera baritone, gave his artistic services gratuitously for the Actors' Fund Fair which was held at the Grand Central Palace, New York, last week. His numbers included some Neapolitan songs.

## Final Concert of the Season

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Beethoven ..... Sonata, op. 57, "Appassionata"

II.  
Mendelssohn ..... Song Without Words  
Mendelssohn ..... Scherzo, E minor  
Debussy ..... Réflexes dans l'eau  
Ornstein ..... Chinese Impression  
Albeniz ..... Fête—Dieu à Séville  
Cyril Scott ..... Danse Negre

III.  
Chopin ..... Nocturne, F sharp major  
Chopin ..... Valse, A flat major  
Chopin ..... Valse, C sharp minor  
Chopin ..... Scherzo, B flat minor

IV.  
Rachmaninoff ..... Prelude, C sharp minor  
Rachmaninoff ..... Prelude, G minor  
Liszt ..... Liebestraum  
Mendelssohn-Liszt ..... Wedding March and Dance of the Elves

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### Delegation of Mice Attends Joint Recital of Margaret Abbott and Dicie Howell

Considerable consternation was caused, particularly among the ladies in the audience at Delhi Agricultural College, Delhi, N. Y., recently, when Margaret Abbott and Dicie Howell gave a joint recital, assisted by George B. Carter.

It was during the soprano and contralto duet that a "run" of mice, evidently charmed by the perfect blending of the two voices, were gamboling about on the floor of the auditorium, showing their appreciation. Miss Abbott counted eight of them (probably a double quartet), and they nearly broke up the concert.

### A Talented Mildred Langworthy Student Busy

One of the most talented students under Mildred Langworthy, Atlanta, is Addie Belle Gary, of Hopkinsville, Ky. Her voice is a pure lyric soprano. Distinctive features of her work are an exquisite pianissimo, and good diction in French, Italian and English. In her senior recital at Cox College, April 21, where Miss Langworthy is dean of the voice department, she demonstrated the excellent teaching



Photo by Thurston Hatcher, Atlanta, Ga.  
ADDIE BELLE GARY,  
Pupil of Mildred Langworthy.

and method of her teacher, giving delight to her audience by her beauty of face as well as voice. As an auditor remarked, "In the seventeen years I have attended recitals, at this school I have never heard as fine work as at this recital." Miss Gary's best numbers were Micaela's aria from "Carmen" and "Chanson Provencale," by Dell' Acqua. She was assisted by her sister, Mrs. A. B. Anderson, a violinist of note, of Nashville, Tenn., as well as a prominent society woman of that place. Mr. Anderson is attorney-general of the state of Tennessee.

Miss Gary is of a distinguished Kentucky family and is to be maid of honor from Kentucky at the Confederate Veterans G. A. R. reunion at Washington, D. C., in June. Miss Gary has everything in her favor for a brilliant social and musical future.

### "Imported" Label No Longer Necessary for Singer," Says Anna Case

"Yes," says Anna Case, "it is because the American public is freer from untrue standards than any other audience, that artists leap at the opportunity to come before it. The American audience is interested, first and foremost, in what the artist can give, not of her ancestry, not of her physical beauty, nor any other external immaterial factor which does not bear directly upon her art, the American audience is interested, first and foremost, only in what the artist can give of her art. Even that day when a singer must be labelled 'imported,' like her hats and gowns, is passé.

"Just as there is no discord in true music, so is there perfect harmony of tone, interpretation, and presentation

in the musicianship of an opera star—and the enthusiasm of the American audience is the reward. No people are more eager to show appreciation, to give encouragement—when they like you (I mean your art), they like you; there is no half heartedness about our 'America.'

"An audience has no conception of its power, its influence. A rustling, a cough, an inopportune occurrence, contretemps, which may disturb the unity between singer and audience, immediately causes a disquietude difficult to overcome. But the American people unconsciously give over their silent selves, that I cannot say just what is my joy when I sing for them.

"It is true I do not always know just how I have done until I go to the 'Big Book' early the next morning. It is only then that I realize that our great American audience is perhaps a little too loyal, too indulgent. But I forgive them that."

### De Luca, a Versatile Baritone

There is hardly another baritone in the operatic world with so unique a record this past season as that achieved by Giuseppe de Luca, of the Metropolitan Opera Company, who sang the leading baritone roles in no less than seventeen different operas. Incidentally—although it hardly requires mention—it may be said that Mr. de Luca was emphatically successful in each and every one of the roles. In such roles as Zurga in "The Pearl Fishers," Figaro in the Mozart opera, "Rigoletto," and Figaro in "The Barber of Seville," there is no baritone at the present day to excel Mr. de Luca. He is one of the few who combine a voice of beauty and charm with a thorough knowledge of the true old Italian bel canto, which is to a great extent lost



Copyright by Mishkin, New York.  
GIUSEPPE DE LUCA.

nowadays. Here are the operas in which Mr. de Luca appeared at the Metropolitan during the season which ended in April: "The Pearl Fishers," "Aida," "Manon Lescaut" (Puccini), "Traviata," "Cavalleria," "Martha," "Carmen," "Le Nozze di Figaro," "Trovatore," "Rigoletto," "Lucia," "Barber of Seville," "L'Elisir d'Amore," "Madame Butterfly," "Lakmé" and "Pagliacci."

### Horatio Connell in Arkansas

Among Horatio Connell's appearances during the season which is rapidly drawing to a close were several at two Arkansas cities, Little Rock and Jonesboro. At the former city he appeared with the MacDowell Male Chorus, and at the latter, he gave the entire program which in-

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cluded numbers by Secchi, Mozart, Schubert, Schumann, Hahn, Wolf, Ronald, etc., winning the praise of all who heard him. Said the Despatch of that city: "Horatio Connell, baritone, pleased the large audience from the opening number, and his fine voice and remarkable clearness of diction won him deserving applause. Mr. Connell's voice has unusual range for a baritone. This was noticed particularly in his rendition of 'A Lament,' in which his voice ascended from the deep bass clef to medium tenor. His German songs were encored several times."

### Nelli Gardini in Great Demand

Nelli Gardini, soprano, will make her second Canadian tour under the management of Edward M. Beck, of Chicago. Miss Gardini made her debut in Toronto on May 21 in "Faust" and her tour will take her east to Halifax. She will reach New York in August, sailing from Halifax to Boston, then to New York.

On her first tour Miss Gardini enjoyed a real triumph, singing in "Faust" and "Trovatore." The following clipping from the Citizen of Ottawa, Canada, of date of April 14, relates the success in that town of the singer:

In Mile. Gardini Ottawa has an opportunity of hearing a soprano whose voice ranks with the greatest artists on the operatic stage. In addition to a voice of rare beauty, Mile. Gardini possesses histrionic ability unusual in an opera star and it is a safe prophecy that this young artist will blaze her name among the immortals of the lyric stage. In addition to her remarkable powers as a vocalist



Photo by Moffett.  
NELLI GARDINI.

and actress she enhances the role with a charming personality. Nelli Gardini must be acknowledged one of the greatest of Leonoras. The co-stars last night charmed a very large audience. They received whole hearted applause for their every effort from start to finish.

Both Mr. Sheehan and Mile. Gardini attained their greatest triumph in the "Miserere." The impulse, the power, the harmonization, the general conduct of the selection left nothing to be desired. Especially was Mile. Gardini marvelous in the solo of the song.—Ottawa Journal-Press, April 14, 1917.

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Among the soloists already engaged for the 1917-1918 season are Josef Hofmann, Pablo Casals, Fritz Kreisler, Julia Culp, Guiomar Novas, Johanna Gadski, Joan Manen, Carl Friedberg and Percy Grainger.  
 During the 1917-1918 season a Beethoven-Brahms Cycle of three concerts will be given which will include the "Ninth" choral symphony of Beethoven. These concerts will be part of the regular Thursday, Friday and Sunday series for which subscriptions are now being received. The Cycle will be given in conjunction with The Oratorio Society of New York.

**FELIX F. LEIFELS, Manager, Carnegie Hall**  
**NEW YORK**



DAVID DUBINSKY AND HIS CELLO CLASS.

#### Dubinsky's Dates and Pupils

The past season has been a particularly successful one for Vladimir Dubinsky, cellist. His performances invariably add a distinctive note of excellence to all affairs with which he is connected. Here are some of the many engagements he filled during the past season: New York, Carnegie Hall, Princess Theater, Waldorf-Astoria, Hotel Biltmore; Brooklyn, Academy of Music, Memorial Hall, Bay Ridge High School (two appearances); Trenton, N. J.; Paterson, N. J.; Passaic, N. J.; Englewood, N. J.; Detroit, Mich.; White Plains, N. Y. He also made records for a talking machine company.

#### Monica Graham Stults' Recent Appearances

On April 23 Monica Graham Stults sang before the Woman's Club of Chicago. Her program consisted entirely of settings to music of Shakespeare's poems, the occasion being a Shakespeare birthday commemoration. Mrs. Stults also appeared before the Illinois Teachers' Association at Decatur, Ill., May 3, with great success, as indicated by the following notice from the Decatur Herald:

Mrs. Stults' first group made up mainly of French and German translations being sensibly provided—won her hearers completely. These were of a kind calling for a singer's best artistic efforts, demanding a dramatic quality with a rigid truthness to tone in singing with complex accompaniments. Mr. Beecher's "Song of the Egyptian Dancer" well deserved Mrs. Stults' gracious repetition.  
 In her second group Mrs. Stults put in a sweetness and tenderness that belonged to the two lullabies, one of them Mr. Beecher's. Apparently the audience overlooked the gem of the program, for "The Humming Bird," a beautiful poem in itself to which the music in its little darts and dashes, and at the end, mournful beauty, was admirably adapted, received no special sign of approval, though all were warmly applauded.

On Easter Sunday Mrs. Stults was soloist with the Minneapolis Symphony Orchestra in Minneapolis, singing one of the soprano roles in "The Children's Crusade." The Minneapolis Journal said:

The part of Allain was taken by Monica Graham Stults, who sang with purity of voice and method.

The Minneapolis Evening Tribune stated:  
 Monica Graham Stults as Allain sang the lyric numbers with commendable care and interpretative skill.

#### Giorni's Work and Plans

Aurelio Gironi, the Italian pianist, who will be under the exclusive management of R. E. Johnston next season, filled the following dates during the one just closing:

October 28—Edgewater Club, Sewickley, Pa.  
 November 6—New York City.  
 November 13—Boston, Mass.  
 November 23—Philadelphia, Pa.  
 December 3—Chestnut Hill, Pa.  
 December 14—Philadelphia, Pa.  
 January 1—Germantown, Pa. (Private appearance.)  
 January 28—Philadelphia, Pa. (Private appearance.)  
 February 4—Highland, Pa. (Private appearance.)  
 February 12—For the Science and Art Club, Mannheim Cricket Club.  
 February 28—New York City.  
 March 12—With the Tri-City Symphony Orchestra, Moline, Ill.  
 March 14—With the Schmidt Quartet, Philadelphia, Pa.  
 March 27—New York City. (Private.)  
 April 11—Briarcliff Manor, N. Y. (Private.)  
 April 15—New York City. (Private.)  
 April 19—Memorial Parish House, Concord, N. H.

Mr. Gironi will give two recitals at Aeolian Hall, New York, next season, one on Thursday afternoon, December 13, the other on Sunday afternoon, March 3. Arrangements also have already been made for him to appear with several of the leading clubs in the metropolis.

#### Pupils of Regina de Sales Receive Much Applause

The eminent vocal teacher, Madame Regina de Sales, presented five of her talented pupils in recital on Wednesday evening, May 16, at the Coterie Club, New York City. Helen Desmond, pianist, and Marguerite Challet, accompanist, were the assisting artists.

Rebekah Clarke sang with deep artistic appreciation two groups of songs, in several of which the polish and beauty of her work was a matter of sincere congratulation. She uses her mezzo voice with consummate skill. Numbers by Mozart, Strauss and V. Saar were given by Jennie Engels, who has a soprano voice of lyric quality, sings with ease and interprets her text with feeling and understanding.

Berta Reviere, soprano, is another truly artistic singer, and her voice has color and flexibility. All of her tones

are clear, well accented and accurate. Louise Bennet is a young woman of very winning personality. Her manner is without any taint of self consciousness, which asset, together with her lovely soprano voice, ought to carry her far in the next few years.  
 Katherine Viley, coloratura soprano, was the last to appear. Her rendition of Count Wachtmeister's charming song "Nightingale" was a revelation and won her audience completely. Her other numbers included "La Superbetta" (Fesch, 1700), "Charmante Oiseau" (F. David), "In Quelle trine Morbide" (Puccini), all of which were done in capital style and infused with the singer's personal charm.

Mme. de Sales has accomplished a great deal with the voices of her pupils. She has developed them into singers of ability with much present accomplishment and greater yet in store. That prime requisite—breath control—seems to be the underlying principle of her teaching, and gives the true base for artistic singing.

A large audience enjoyed this program and remained afterward to partake of some delicious refreshments and have a social time. The accompanist, Mlle. Challet, played with great understanding.

#### Samuelson Pupil Scores

Arvid Samuelson, head of the piano department of Augustana Conservatory, Rock Island, Ill., presented his pupil, Lawrence Lundberg, in a recital for graduation on Friday evening, May 4, in the college auditorium. Mr. Lundberg was exceptionally successful in a well arranged program, and reflected eloquently the splendid pedagogical efforts of his instructor, Mr. Samuelson. The Rock Island Argus had the following to say concerning Mr. Lundberg's recital:

Appearing in a recital of exceptional merit last evening, Lawrence Lundberg, a piano pupil of Arvid Samuelson of Augustana Conservatory, played his graduating program at the college chapel. Mr. Lundberg's big number on the program was the concerto in A minor by Grieg, the allegro molto moderato movement with orchestral accompaniment by Mr. Samuelson. He gave a splendid reading of this number and displayed to good advantage a fine musical sense, good technique and care in the preparation of the number. His opening selection was Schumann's "Faschingschwank aus Wien," in which the five movements were given: allegro, romanza, scherzino, intermezzo and finale. He also played four short numbers by Palmgren, a composer who has very lately come to the front and whose compositions were given last night probably for the first time in Rock Island, "Kaleisk Dans," "Vestfinnsk Dans," "Finnish Song" and ballade A minor. The compositions are different and quite attractive, the "Finnish Song" being especially pleasing. His recital of last evening showed careful, painstaking effect and was a credit to him and his teacher.

#### Domenico Bove Meeting With Success

Domenico Bove, violinist, who as a prodigy gave promise of a brilliant career, has fulfilled the highest expectations of both his teachers and benefactors. He is already well known in Europe, where he appeared in many important cities in his own recitals and as soloist with some of the leading orchestras of Europe, his playing arousing considerable enthusiasm. His work is always interesting in this country, where he has been since the outbreak of the war; his playing has made the same appeal as in Europe, and he has met with the hearty approval and appreciation of his audiences.

#### Louise Alice Williams in Recital

Louise Alice Williams, a young Southern woman, gave a program of songs, principally touching upon the old negro songs of the South, at Delmonico's on Monday, May 21. She was assisted by Genevieve Warner, harpist, and J. Mebane Beasley, baritone. An audience, composed mainly of the wives of army and navy officers, applauded the young singer's efforts, which were most successful.



### The Chautauqua and Lyceum Coaching School Meets a Real Need

Alfred Williams, director and founder of the Chautauqua and Lyceum Coaching School in the Cable Building, Chicago, has built a school, different in many ways from the majority of schools. Mr. Williams, who for five years was connected with the Redpath Bureau as head of the musical department, is well known among Chautauqua and Lyceum managers, who look upon him as an authority, besides relying on his judgment in any branch of the musical art. His desire is not alone to train students but to enlist among the pupils artists who have finished their preparatory schooling and who wish advanced professional coaching and a knowledge of program building; thus students at the Lyceum and Chautauqua Coaching School remain in the institution only a comparatively short time when they are ready to be heard by the managers. Only those who can stand the test of examination are taken in the school and only those who can stand the test of a severe try-out are recommended to managers. No promises whatsoever are made to the student enrolling, but Mr. Williams' desire is to see the pupils secure dates in the concert world. Managers call at the school in order to hear the pupils in the vocal, piano, string and dramatic departments, and in many cases those presented by the director are taken.

Mr. Williams has had a wide experience as a voice teacher, many of his pupils being now on the stage or appearing on the concert platform. He stated to a representative of the *MUSICAL COURIER* that Chautauqua managers as well as Lyceum managers today want the best, for their patrons demand the best. The automobile, the talking machine and the daily papers bring even the farmers living in the smallest villages in touch with the best in music. When a concert is given in a town the farmer, with his wife and children, goes to the concert in his automobile, while at home he is entertained nightly by world famous artists through the medium of his talking machine. Thus the Chautauqua and Lyceum managers today are compelled to present to the public the very best in music and for that reason if for no other the Chautauqua and Lyceum Coaching School of Chicago has its raison d'être. The school counts in its faculty some of this country's

foremost musicians and dramatic coaches, and is without doubt the most unique school of its kind in the country, filling a real need.

### The Bruch Two-Piano Concerto

The new Bruch concerto brought out recently by the Misses Sutro with such brilliant success in Philadelphia under Stokowski is the first concerto for two pianos and orchestra to have been written since Mozart's. It is a work of great power and beauty whose abundant and ingratiating melodies captivate at once. As one prominent musician remarked after hearing it: "Heretofore there has been but one piano concerto for me, and that is Schumann's—today I have heard the second." And this great work has been dedicated to two American girls, with the sole right of performance.

Many years ago, during Bruch's visit to Capri, the ideas for the work were first inspired. He then made the sketches he now has used and which assumed several aspects before finally developing into the present masterful form.

The composer is believed by many to be a violinist and not a pianist, but those laboring under such an impression know very little concerning the venerable master, who studied seriously to become a pianist, and even now, though laying no claim to executive ability, has a soulful touch, vibrating with temperament and capable of the minutest dynamic shading equaled by few of the world's greatest pianists. He is not, however, partial to the piano, the clarinet and violin being his favorite instruments. The latter he studied, of course, but often laughed at his struggles with it. Joachim, whose admiration and friendship he won, inspired his violin concertos.

Bruch's most important compositions are his many great choral works, and he is even now engaged in writing others.

Although importuned by all the great pianists of his day to write for them, it is interesting to note that his only contributions to the literature are his duets for piano (four hands), his op. 11, written sixty years ago, and his op. 88 (the concerto) for two pianos.

### Central Park Concerts

The New York Park Department announces that Elkan Naumburg has very generously made it possible for four orchestral concerts (conducted by Franz Kaltenborn) to be given at the Mall, Central Park, this summer. The opening concert is scheduled for Wednesday, May 30, at 4 o'clock. The following program will be given:

Star Spangled Banner	.....	Masenet
Overture from "Phédre"	.....	Verdi
Selection from "Aida"	.....	Verdi
Invitation to the Dance	.....	Weber
Soprano solos:		
Cavatine from "Queen of Sheba"	.....	Gounod
Where My Caravan Has Rested	.....	Lohr
Anna van Gerow		
Second Hungarian rhapsody	.....	Liszt
Overture from "Ruy Blas"	.....	Mendelssohn
Dance of the Hours from "Gioconda"	.....	Ponchielli
Soprano solos:		
Springtime of Youth	.....	Eggett
The Story of Old Glory—the Flag We Love	.....	E. R. Ball
Anna van Gerow		
Choral and fugue	.....	Bach
Waltz, Southern Roses	.....	Strauss
Old Hundred	.....	

The next concert given by Franz Kaltenborn and his orchestra will take place Wednesday, July 4, at 4 p. m.

### Evelyn Starr to Appear With Orchestral Society

Evelyn Starr, the young Canadian violinist, who met with great success in her recent recitals in New York and Boston, will appear as soloist with the Orchestral Society of New York (Max Jacobs, conductor) at their third concert to be given next Sunday, June 3, at the Standard Theater. She will play the Mendelssohn concerto and shorter numbers.

### Jacchia to Conduct Boston Symphony "Pops"

Agide Jacchia has been engaged as conductor of the Boston Symphony Orchestra popular concerts in Symphony Hall, Boston.

### A PADEREWSKI BANQUET

On Tuesday evening, May 22, the New York City Chapter of the New York State Music Teachers' Association gave a banquet in the ballroom of the Hotel McAlpin in honor of Mr. and Mrs. Ignace Paderewski. A large and distinguished company, made up of the members of the association and their friends, assembled to greet the famous pianist. The decorations, the leading motive of which was the Polish eagle, were cleverly arranged, and the souvenir menu was a work of art in unusually good taste. After the dinner Rubin Goldmark, the composer, was presented as toastmaster by Warren R. Hedden, president of the New

York City Chapter. Mr. Goldmark in a very happy speech set forth the significance of the occasion and paid a tribute to the guest of the evening. He was followed by Ernest Hutcheson, Gardner Lamson and Sigismund Stojowski, all of whom spoke in eloquent praise of the great Polish patriot and musician. When they had finished Paderewski, amidst a prolonged round of applause, arose to reply. He spoke for nearly half an hour, beginning with some reminiscences of his early days when he too was a member of the teaching profession. He aroused laughter by declaring that the trend of circumstances had forced him into the teaching profession at the age of thirteen years, when he received thirteen cents for a lesson, and that it took him thirteen more years to learn that he was no teacher. The

latter part of his speech was devoted to a panegyric of music in general and the teaching profession in particular. After Mr. Paderewski had finished Phyllida Ashley, a pupil of Sigismund Stojowski, played with aplomb and artistic finish Paderewski's "Thème varié" for piano, and in response to continued applause added a "Cracovienne." Then Matja Niessen-Stone sang five songs by Paderewski. Vocally they are most ungrateful, but Mme. Niessen-Stone made a great deal out of them by the excellence of her interpretation. The evening closed with a lighter touch provided by John Palmer in some of his inimitable monologues, including screamingly funny imitations of Kitty Cheatham, telling the story of the "Nut Cracker" and the antics of "Miss Isabore Bunkum," as he called her.

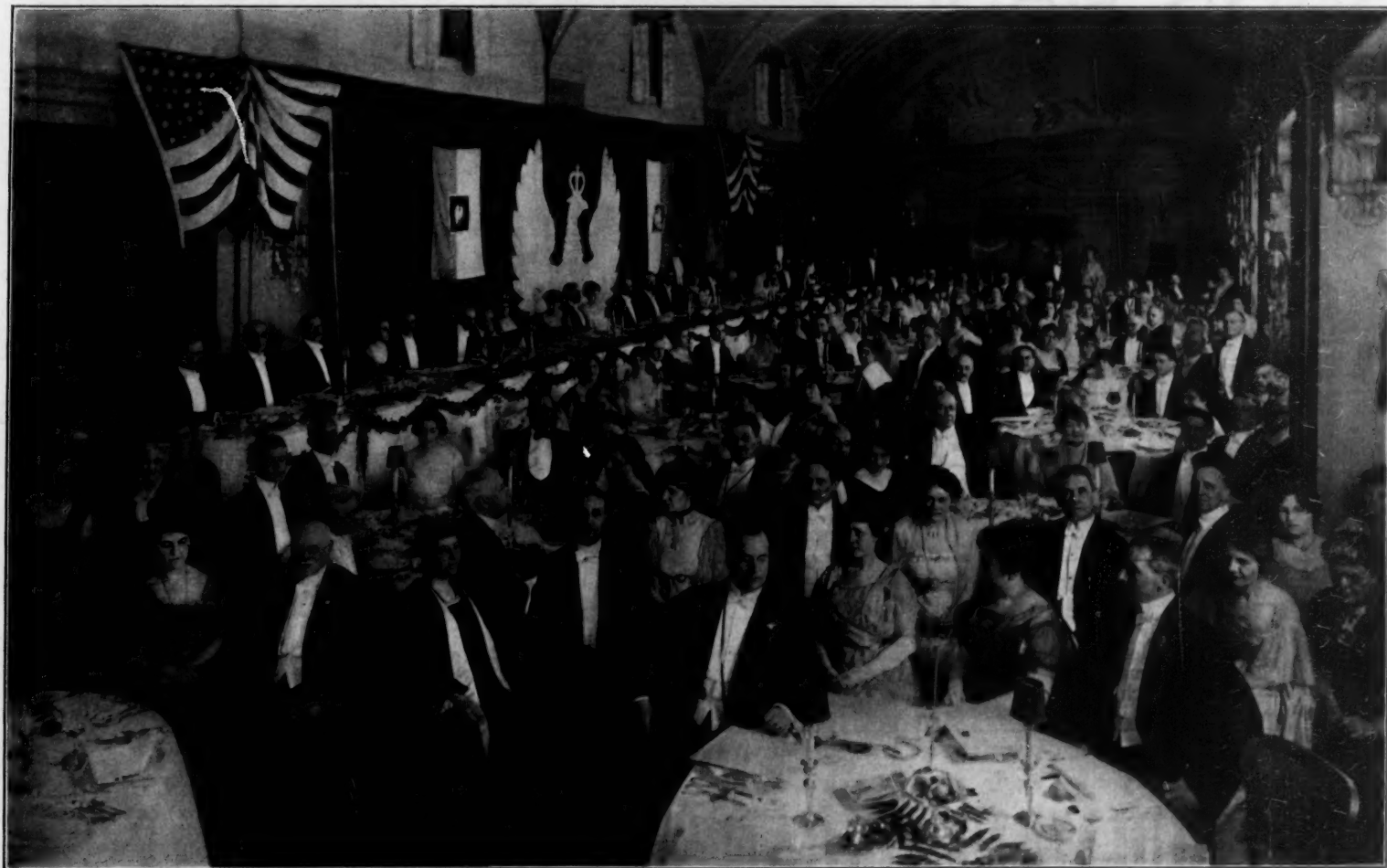


Photo by Drucker & Co.

BANQUET IN HONOR OF MR. AND MRS. IGNACE PADEREWSKI, GIVEN BY THE NEW YORK CITY CHAPTER OF THE NEW YORK STATE MUSIC TEACHERS ASSOCIATION AT THE HOTEL McALPIN ON TUESDAY EVENING, MAY 22, 1917.

At the guest table, left to right: Albert Spalding, Gardner Lamson, Rudolph Ganz, Mrs. Carl Friedberg, Sir Edgar Speyer, Alexander Lambert, Carl Friedberg, Lady Speyer, Mrs. Ernest Hutcheson, Sigismund Stojowski, Mrs. Ernest Schelling, Rubin Goldmark, Ignace Paderewski, Warren R. Hedden, Frederick Schlieder (standing), Mme. Paderewski, Ernest Schelling, Mme. Stojowska; further on, standing, Ernest Hutcheson.

## WHAT IS THE SOUND OF THE ITALIAN VOWEL E?

The following letter was received recently and the *MUSICAL COURIER* at once referred the matter to Mme. Valda. It must be conceded that Mme. Valda is an authority on the language of Italy, its pronunciation, its grammar, etc. She went to Italy as a very young girl and lived there for fifteen years, during which time she was in constant association with cultivated and educated Italians, in fact, she spoke Italian to the exclusion of any other language. The first part of her operatic career was in Italy, and her success too well known and assured, to need comment at this time. All the world knows that an Italian audience will not overlook mispronunciation of the language.

This is the letter:

"In Madame Valda's statement of the sounds of the Italian language, she has made a mistake in the statement of the vowel *e*, illustrated by the words in English, met, fed, men. This is not the usual sound of the Italian vowel *e*, as represented in *segno*, *voce*, *vivace*, *gente*. Most of the usages of this vowel in the Italian language are, as the *a* in fade. Won't you kindly pass on this correction to her so that she may appear in correct attitude before the readers of the *MUSICAL COURIER*. Enclosed are a number of words, written down at random which I think fit the point."

The above criticism was shown to Mme. Valda who at once emphatically repudiated the idea that she had made a mistake in her pronunciation of the Italian vowel *e* and insisted that the pronunciation as given in her article—referred to above—is the correct one. She continued: "The sound of *e* like *a* in fade does not exist in the Italian language and it is one of the criticisms made by Italians that a foreigner can always be known by this wrong pronunciation of the vowel *e*." (It may be said

here in parenthesis that the writer was discussing this very subject with Mme. Valda more than a month ago, when she made the remark that "many foreigners give the sound of *a* to the vowel *e*, but it is incorrect. There is no such sound for *e* in the Italian language.

"The pronunciation of the vowel *e* is, in a way, a test of the foreigner's ability to speak the language correctly and purely. There is no letter in English exactly like it, and the sound can only be approximated by the words met, fed, men, etc. The writer may mean that there are two ways of pronouncing *e*, but the principal one is as I stated—the other is the exception. There are two ways of pronouncing *e*, the open *e* and the closed *e*, just as there are two pronunciations for *o*, the open *o* and the closed *o*, but in singing we only study the open sounds of these two vowels in exercises for the voice. Nor is the sound of the closed *e* like *a* in fade—as I said before there is no such sound as *a* in Italian. The pronunciation of any word in Italian having the letter *e* in it, if pronounced as *a* in fade, would be a mistake which would show that a foreigner was speaking the language."

Mme. Valda was for ten years a pupil of the great Maestro Lamperti. Correct pronunciation was one of his strongest points, he never allowed anyone to sing incorrectly. When asked if her Italian audiences criticized her singing of their language, Mme. Valda said:

"They did not criticize, but they did remark upon my pronunciation and complimented me upon my diction, which meant much, as the audiences in Italy are known to be very severe in their opinions and in the expressions of these opinions."

"The rules as given in my articles are the fundamental rules which never change. Students must learn these open sounds until their voices are poised, then they can take up the closed sounds. But I repeat that the closed sound of *e* is not the sound of *a* in fade."

The list of words included such as grave, accidente, vivace, puote, tue, voce, cie, she, shie, gente, arpeggio, veggio, larghetto, ghie, Eglindo, egli, gue, jere, sangue, penna, appello, segno, que, cinque, simile, scie.

It is Mme. Valda's opinion and belief that the *e* in every one of these words is pronounced like the *e* in met, fed, men. She knows she is correct from her long knowledge of the Italian language and from her constant use of that language ever since she was a girl. In Paris, at the Lamperti-Valda School of Singing, where Mme. Lamperti, widow of Francesco Lamperti, was a member of Mme. Valda's household, these two talented women always conversed in Italian, and Mme. Lamperti, herself a great linguist, once told the writer that—as she expressed it—"Giulia speaks beautiful Italian, just like a native."

## LENA DORIA DEVINE

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## FOLKSONGS TO LUTE ACCOMPANIMENT

Frederic Hoffman Entertains at Waldorf-Astoria

Frederic Hoffman, baritone, assisted by Enrico Leide, cellist, and Harold Osborne Smith, accompanist and piano soloist, gave a recital at the Waldorf-Astoria, New York, Monday evening, May 21. The concert room was well filled.

In two groups of songs, Mr. Hoffman played his own accompaniments upon the lute, going back some century and a half for quaint and charming old melodies suitable to this ancient instrument. These songs were "Wanderlied," "Soldatenlied" and a folksong (Old German), "Berceuse," "Auprès de ma blonde" and "Le poli tambourineur" (Old French), and "Alle Tage" (Carl Clewig). For two other groups with piano accompaniments played by Mr. Smith, Mr. Hoffman chose "Für Musik" (Franz), "Gesang Weyla's" (Wolf), "Die beiden Grenadiere" (Schumann), "Contemplation" (Widor), "Philis plus avare que tendre" (Bergerette XVIII Siècle), "D'une prison" (Hahn), "A Spirit Flower" (Campbell-Tipton), and "Panis Angelicus" (César Franck). "Die beiden Grenadiere" received an intensely fervid interpretation which aroused the enthusiasm of the audience. Some beautiful pianissimo work in "D'une prison" also afforded much pleasure, while the genuine jollity of "Phylis" and of a Bohm song, which was one of the encores, showed the singer's decided gifts in that style. "Panis Angelicus," with an obligato played by Mr. Leide, was one of the most beautiful of the evening's offerings, and displayed many pleasing qualities of the singer's voice.

Mr. Leide was heard to excellent advantage in a sonata "Militaire" (Boccherini), and a "Romanze" in D (Schubert). Both Mr. Hoffman and Mr. Leide gave encores. Besides his piano accompaniments, Mr. Smith contributed pleasing renderings of "Lotusland" (Cyril Scott), and "Impromptu" (Fauré).

## Anna Case Sings for Marshal Joffre and the French Commission at the Frick Home and Creates Profound Impression

Anna Case, soprano, won another of her remarkable successes when she sang at the dinner given in honor of the French Commission and Marshal Joffre by H. C. Frick at his Fifth avenue home, May 9.

It was the most remarkable gathering of distinguished men that Miss Case ever expects to sing before. The guests of honor were Marshal Joffre, M. Viviani, Vice-Admiral Choceprat, the Marquis de Chambrun, Lieutenant Colonel Fabry, Lieutenant Colonel Raymond, Lieutenant de Tesson and Warren Robbins. Among the other guests were Col. Roosevelt, Mayor Mitchel, Joseph H. Choate, Frank L. Polk, Major-General Leonard Wood, Ambassador



ANNA CASE.

Jules Jusserand, Colonel Cornelius Vanderbilt, Clarence Mackay, Judge E. H. Gary, Charles E. Hughes, August P. Belmont, J. P. Morgan, Lewis Cass Ledyard, Frederick R. Coudert, Former Ambassador Robert Bacon, Ambassador Henry White, Collector Dudley Field Malone, Chauncey M. Depew and a number of others prominent in the world affairs of today.

Miss Case sang the aria from "Louise," Gounod's "Ave Maria," a number of French and English songs, her own new patriotic song, soon to be published and concluded the musical part of the dinner with "Star Spangled Banner," with Marshal Joffre, amid cheers came forward to meet the diva, and on being presented graciously offered her the Gallic salute, he is also reported to have said: "Oh, I wish I had that girl to sing for my boys in the trenches."

Miss Case was chosen for this affair as being representative of our American singers, her entire career having been made in America.

When one thinks it over, it is rather remarkable that this American girl, who only a very few years ago was a poor blacksmith's daughter in one of the tiny hamlets of New Jersey, should be selected to sing at this almost historical dinner and receive the plaudits of this assembly of the leaders in the present world crisis.



## Two Letters About Arthur Middleton

Glowing tributes from the press are all very well, and Arthur Middleton has received his share of them, but for absolutely substantial evidence of this artist's unqualified success, the reading of the appended letters received by his managers Messrs. Haensel and Jones is recommended:

The Mundell Choral Club,  
Brooklyn, N. Y., April 12, 1917.

Haensel and Jones, Aeolian Hall, New York City:

MY DEAR MR. HAENSEL—It is with a great deal of pleasure that I am writing to tell you how completely you assuaged our grief,



Photo by Apeda.

ARTHUR MIDDLETON,  
Baritone of the Metropolitan Opera Company.

on last Monday evening, when we were deprived of the hoped for Paul Althouse. Arthur Middleton, with his glorious voice and congenial presence, filled and covered the situation to his own glory and our complete satisfaction. He simply took the house by storm. He had them spellbound! Many were the congratulations, and many claimed it was the first time they had truly heard "Danny Deever." It was superb. We thank you for sending us Mr. Middleton, who so kindly accepted a most thankless part (as a substitute must be) and saved an awkward situation for ourselves, and added enthusiastic praise for himself.

Hoping for a repetition of his splendid work in the future, I am  
Most sincerely,

ANNY W. CROSSLEY,  
President Mundell Choral Club.

Apollo Club,  
Erie, Pa., May 11, 1917.

Haensel and Jones, Aeolian Hall, New York City:

GENTLEMEN—Mr. Middleton was a great success at our festival. He is a wonderful artist. In fact he created a furor here, and when I say that he must return I am just echoing the sentiments of all who heard him. He is certainly the great American basso.

With regards I remain,  
Sincerely yours,  
MORRIS G. WILLIAMS,  
Conductor Apollo Club.

## Monica Graham Stults at I. S. M. T. A.

As noted in a recent issue of the MUSICAL COURIER, Monica Graham Stults, the well known soprano, scored an emphatic success in her groups of songs before the Illinois State Teachers' Convention at Decatur. The Decatur (Ill.) Herald speaks of her work in the following glowing terms:

Mrs. Stults' first group, made up mainly of French and German—translations being sensibly provided—won her hearers completely. These were of a kind calling for a singer's best artistic efforts, demanding a dramatic quality with a rigid truthfulness to come in singing with complex accompaniments. Mr. Beecher's "Song of the Egyptian Dancer" well deserved Mrs. Stults' gracious repetition.

In her second group, Mrs. Stults put in a sweetness and tenderness that belonged to the two lullabies, one of them Mr. Beecher's. Apparently the audience overlooked the gem of the program, for the "Humming Bird," a beautiful poem in itself, to which the music in its little darts and dashes, and at the end, mournful beauty, was admirably adapted, received no special sign of approval, though all were warmly applauded.

## Some Binghamton Musical Attractions

The Russian Symphony Orchestra, Emma Roberts and John Powell in joint recital, will form two of the numbers in the course which Carrol G. Smythe will present to his subscribers in Binghamton, N. Y., next season. The last concert given by the Russians in the High School Auditorium in Binghamton two years ago was so successful that it is still being talked about in musical circles, and Mr. Smythe considers himself fortunate in being able to secure this return engagement for his course for the early part of December. Miss Roberts and Mr. Powell will give the concluding concert in the Smythe series in March.

## Lada Dances to Music by an Invisible Orchestra

Veritably "necessity is the mother of invention." This was demonstrated when the Russian Symphony Orchestra and Lada arrived in Selma, Ala., and found that the advance sale had not only exhausted the entire seating capacity of the Academy of Music, but had forced the management to make arrangements to seat a part of the audience

in the orchestra pit. Some quick thinking had to be done in order to find space for both dancer and musicians.

Whenever Lada and the Russians had appeared together it had been the custom to devote the first part of the program to the purely orchestral numbers and after the intermission have the men give up the stage to Lada and retire to the pit in order to provide the accompaniment to the different dances. Few theaters have a pit large enough to accommodate fifty men and so in the majority of instances it had been necessary to remove at least two rows of orchestra chairs in addition to giving over the proscenium boxes to the harpist and drums.

The popularity of Lada and the orchestra in the South combined with the efforts of the Salem Music Study Club had forced all these plans to "gang agley." A further difficulty lay in that the theater management was engaged in installing an exhaust fan and motor, at the back of the stage and true to its name the fan was exhausting more than its share of the available space. All sorts of suggestions were brought forward and at last it was decided to locate Conductor Altschuler and his men in a far corner of the stage, behind the Lada cyclorama and out of the sight of the dancer. The result seemed a bit dubious, but there was no alternative. However, the perfect accord of dancer and orchestra, after nearly forty performances together this season, was not in the least impaired, but on the contrary a new illusion was given and particularly in the weird and mysterious "Valse Triste" of Sibelius. The soft strains floating in from the unseen players considerably heightened the illusion and added new beauties to Lada's conception of the composer's intention.

The experiment was so successful that the following evening when Lada and the orchestra appeared at the Jefferson Theater in Birmingham, as one of the features of the biennial meeting of the N. F. M. C. the dance accompaniments were again supplied from the wings.

## Patterson's "The Little Girl at Play" Given at San Diego Amphion Club's Last Meeting of Season

San Diego, Cal., May 3, 1917.

The Amphion Club, yesterday, at the Isis Theater, closed a remarkably successful season, presenting for the last "artist day" the striking one act opera by Frank Patterson, "The Little Girl at Play," and Edward Schlossberg, the young pianist and pupil of Thilo Becker, of Los Angeles, who on this occasion made his first professional appearance.

The opera was sung by Henri de la Platé, baritone, J. A. Stockman, tenor, and Edith Norton, soprano.

Nothing need be added at this time to the extended notice of this work offered to MUSICAL COURIER readers upon the occasion of its first public presentation in Los Angeles several months ago. The San Diego performance was altogether on a larger scale, larger house, larger orchestra, better scenery, etc. The work of the artists



EDWARD SCHLOSSBERG,  
Pianist.

who sang the principal roles made a deep impression. Edith Norton, as the little girl, was charming, pretty youthful, gay and innocent. De la Platé and Stockman, with their splendid enunciation and vocal equipment, made the roles of the cripple and the young "apache" vividly impressionistic.

The first part of the afternoon's program was most successfully filled by Edward Schlossberg and he received the warmest ovations. He again showed the writer that he is by every instinct a pianist. His work with Thilo Becker stood revealed in the larger and more masculine tone that has been developed and Schlossberg easily arouses interest in his work and impresses his audience favorably with his sincerity and heroic disposition. It is unusually evident that this young man—he is not yet twenty—has an assured future and with opportunity will come into his own.

T. G.

## Skovgaard in Canada

Some Canadian bookings for Skovgaard, the Danish violinist, and his concert company are as follows:

May 28, Regina, Sask.; May 29, Saskatoon, Sask.; May 30, Prince Albert, Sask.; May 31, North Battleford, Sask.; June 1, Battleford, Sask.; June 2, Canora, Sask.



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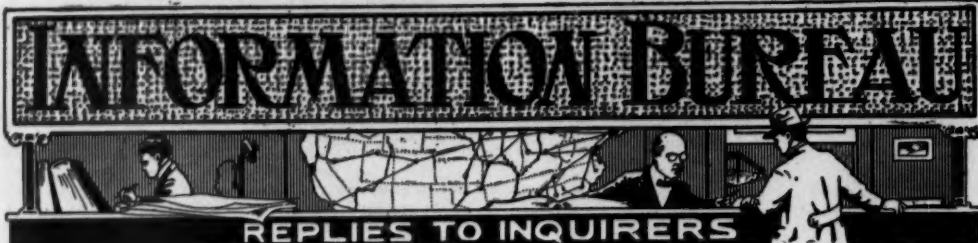
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**Is an Opera a Book?**

"Is it true that an opera is copyrighted as a book, and not as music? What is it necessary to do in order to copyright an opera? Can a copyright be obtained in Great Britain; that is, does the American copyright protect a work in England?"

Yes, it is true that an opera, which would be classed probably as a dramatic-musical composition, is copyrighted as a "book," and musical compositions, when the text is printed alone, are also registered as "books," not as musical compositions.

Published songs from operas and operettas should be registered as musical compositions, not as dramatic-musical compositions.

When the owner of a copyright in musical composition uses it in phonographs, either for himself or for others, he must send word to the Copyright Office.

No copyright shall subsist in original text of any work prior to July 1, 1909, which has not already been copyrighted. This includes words of songs when printed and published without music and librettos. This applies to authors who are American citizens.

The fee for copyrighting is \$1 and the address is Register of Copyrights, Library of Congress, Washington, D. C. The copyright is for twenty-eight years and can be renewed.

By treaty with Great Britain, January 1, 1915, American publications can be copyrighted in that country as if the authors were British subjects. But this is a separate matter from the American copyright.

In the case of copyrighting a valuable opera, it may be suggested that the composer would do well to consult a lawyer who understands the copyright law.

**Metropolitan Chorus School**

"Will you kindly let me know full particulars regarding the Metropolitan Chorus School at Thirty-ninth street and Broadway, New York City? What is the purpose of the school, etc.?"

The Metropolitan Chorus School is, as its name implies, a school for the training of the chorus for the Metropolitan Opera Company. It is maintained by the directors of that company and the instruction is free. Any American man or woman who possesses a good voice and a fair musical education can apply for entrance to the school.

There was such a large number of applicants for positions in the chorus of the Metropolitan Opera—many of the applicants without any knowledge of operatic music—that it was found necessary to establish a school where a repertoire could be taught that would make the work of this subordinate but very valuable part of an opera effective. Instead of a chorus taught haphazard, at perhaps the last moment, when a work is to be put on in a rush, there is now a well trained, well balanced body of singers ready for any emergency, which can be called upon at a moment's notice to do its share towards making an opera a success. A very large room in the opera house is set apart for the rehearsals. Sight reading is one of the branches taught and the school has proved its practical and musical value. All the voices have a preliminary hearing and only the best ones are selected. The rehearsals are under the direction of an experienced teacher, so that any member of this chorus class obtains a liberal musical education free. The classes are held in the evening.

**Is She McCormack's Sister or Cousin?**

"Can you give me any information regarding Olive McCormick, a singer of Pittsburgh, relating to her bookings for her present tour? I think her tour opens in Portland, Ore., some time this month. Is she related to John McCormick, the tenor?"

She is not related to John McCormick, the tenor, for you will observe that he spells his name with an a—that is McCormack, while here name is spelt with an i, McCormick. Her teacher is James Stephen Martin, 6301 Walnut street, Pittsburgh, Pa., who may be able to give you the information about bookings.

**Where Is Giuseppe Campanari?**

"I would like to know all you can tell me about Giuseppe Campanari, a baritone, who sang at the Metropolitan about 1900. How long did he sing there? Did he take important roles? Was he considered as good as Scotti? Is he alive today, if so, where?"

Giuseppe Campanari was a leading baritone of the Metropolitan Opera Company for seventeen seasons. He took all the important roles in the Italian operas and was con-

sidered one of the greatest baritones that every sang in this country. Not only did he sing in opera, but his services were in request all over the country at musical festivals, with clubs, and for concert work. Wherever good music was demanded the name of Campanari was well known.

It is never satisfactory to draw a comparison between two singers, for the individuality of each one must be taken into consideration. Campanari was great; he was Campanari; he can only be compared to himself, and he was always at his best, absolutely to be relied upon for a splendid interpretation of an aria, sung in a most artistic manner. It was a loss to the operatic stage when he resigned and decided to devote his time to teaching, a profession, however, for which he is well fitted. He has a studio at 668 West End avenue, New York City.

**Do Army and Navy Want Violinists?**

"Will you kindly advise me whether there is any demand in the Army and Navy for violinists?"

Yes, the Army and Navy will be very glad to have violinists, as well as other musicians, enlist. At the headquarters where the writer called the answer was most prompt. Music is a large factor in both branches of the service and the singing of the soldiers at the front is so often mentioned, even when they are living under unpleasant conditions, that a really good musician would be a welcome addition to any regiment or ship.

**Who Teaches Whistling?**

"Will you kindly give me the names of teachers of whistling, and also the names of several successful teachers of violin either in Chicago, St. Louis or New York City? I studied several years in Detroit."

The Dramatic Mirror, 1493 Broadway, New York, will furnish you information about teachers of whistling. The columns of the MUSICAL COURIER will supply you with the names of teachers.

**Who Knows the Dates?**

"Can you inform me on the following points:  
"1. The exact date of the death of Fanny Raymond Ritter?  
"2. Is Ellsworth C. Phelps still living, or have you a record of his death?  
"3. Ditto in case of Joseph Leopold Roedel?"

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Information on all subjects of interest to our readers will be furnished, free of charge.

Artists, managers, clubs, students, the musical profession generally can avail themselves of our services. We are in touch with musical activities everywhere, both through our international connections and our system of complete news service, and are therefore qualified to dispense information that will be valuable to our readers.

THE MUSICAL COURIER will not, however, consent to act as intermediary between artists, managers and organizations. It will merely furnish facts.

All questions received will be treated confidentially.

All communications should be addressed  
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"4. Ditto in case of Henry Southwick Perkins?  
 "5. Who is the present incumbent of the Reid Professorship of Music at the University of Edinburgh, succeeding Niecks in 1914?

"6. Some years ago your journal gave a history of the Kaiser Prize in a report of the Sängersfest at that time. Can you tell me in what number?

"7. Have you any information about Rhene-Baton and Louis Vienne?"

Answering your questions seriatim:

1. If you will write to Vassar College, Poughkeepsie, N. Y., you may perhaps obtain date of death.

2. There is no record of Ellsworth Phelps' death.

3. Roeckel died in 1908.

4. No record of Henry Perkins' death, but if you will write to the Chicago National College of Music, which he founded, you can probably obtain the information.

6. The Sängersfest took place May 29 and June 1, 1915. The prize was awarded June 2, and the report appeared in the MUSICAL COURIER of June 9, 1915.

7. Rene-Baton when last heard from was in Paris. We do not know the present address of Louis Vienne.

#### Wants to Study After the War

"It is my intention to go to New York to study after the war is over. I am puzzled to find out how to locate a good vocal teacher there. Have a tenor voice and was engaged as soloist in church, but resigned owing to the fact that I will enlist. Sometimes my voice gets in my throat and makes me cough. Can I overcome this? In case I am sent to France, and the opportunity presents itself, whom would you consider a good teacher there?"

As you are about to enlist and have no intention of studying until the war is over, would it not be better for you to wait until that event before going into the question of teachers? The conditions will probably all be changed in the vocal world of teachers by that time, so that any information given now would not help you later.

If your voice "gets in your throat and makes you cough," it proves decidedly that you have not been properly taught, that you are forcing your voice, and that if you continue to use it in this manner you will not have much voice left at the end of the war to require training. It is also no way to judge a voice by the range you can sing. Top notes come naturally when the voice is well poised in its lower and medium notes; forcing it up to B and C when you are not grounded in the right way of singing will only prove injurious. You say yourself that the teachers in your city are second rate, and in the musical world it is a matter of comment that there "is no music there." Better stop studying and let your voice rest until it has returned to its normal condition.

The same advice in regard to studying in Paris must apply as given above, for no one can tell the conditions that will prevail after the war.

#### Ethelynde Smith's Programs

Ethelynde Smith's coast to coast tour, undertaken this past season, was a genuine artistic success, a fact which both press and public acclaimed with enthusiasm. Her programs were well chosen and included "Zur Ruh, Zur Ruh" (Wolf), "Niemand Hat's Gesehen" (Loewe), "Wir Wollen Ein Land" (Sinding), Micaela's aria from Bizet's "Carmen," three songs of the desert by Gertrude Ross, "Sunset," "Night" and "Dawn," "The Open Road" (Ross), "A June Morning" (Charles Willeby), "To You" (Alexander M. Jareckie), "One Golden Day" (Fay Foster), "Ashes of Roses" (Huntington Woodman), "Sunlight" (Harriet Ware), an old Hindu Chant, "Spanish Habanera" (Fuentes), "Twilight" (Katherine A. Glenn), "We Two" (Kramer), "Spinning Wheel Song" (Fay Foster), "The Oblation" (Arthur Lieber), and children's songs by Fay Foster, Harvey W. Loomis, J. Harold, Ethelbert Nevin, Teresa del Riego, Liza Lehmann, Hugh W. Babb. Hallett Gilberté, Teresa Garrison and Huntington Woodman. Of these, "The Open Road," "To You," "Spinning Wheel Song" and Hugh W. Babb's "There, Little Girl, Don't Cry," are dedicated to Miss Smith, a fact which detracted not a whit from the interest they aroused.

#### Lydia Locke Decorated

One of the interesting features of the recent Red Cross entertainment which was given at the Casino Theater, New York, by the Nobles of the Mystic Shrine of Mecca Temple, was the presentation of a golden decoration to Lydia Locke, the coloratura soprano, one of the singers of this gala concert.

The insignia was presented to the prima donna by the head of the New York Shrine, who announced from the stage that it had been sent by the Arrarat Lodge of Kansas City, which requested that the decoration be pinned on Miss Locke in honor of her father, who was one of the most important Shriners in the country.

Miss Locke, with her usual graciousness, wore during her numbers a red fez, as a compliment to the New York organization.

#### Pasquale Amato Buys New Auto

A new Fiat car is seen on the streets of New York. It belongs to Pasquale Amato. After an operatic and concert season of unusual proportions he has made this new investment, since he is not leaving for Italy this summer. The Amatos will continue to make their home on upper Broadway until the weather forces them to leave New York. Mr. Amato enjoys New York's roof gardens and open air opera in the summer months.

### KANSAS COMMUNITY MUSIC PROGRESSES TO GIVING OF OPERA

The School of Fine Arts of the State University of Kansas has just given five performances out in the State with what are known as community choruses. These community choruses were organized by Arthur Nevin, professor of ensemble and music extension in the University. The success of his work can be judged by the fact that at Parsons, Kan., on April 20, the opera "Carmen" was given in concert form with a strictly community chorus, and that at Sabetha, Kan., on April 26, "Tannhäuser" was given in concert form. Soloists for these operas were brought from the School of Fine Arts, but the chorus work was entirely by local singers. These community choruses were organized one in the spring and the other in the fall of 1916. They have gone through the various phases of community singing, consisting of oldtime songs; progressed from that to the point of singing the simpler part songs, then on to the singing of a simple cantata, and finally to the singing of these two great operas. In three other towns of Kansas "The Seven Last Words of Christ," by Dubois, were given at Easter time, all under the direction of Professor Nevin. This is only a part of the great work done by the School of Fine Arts throughout the State of Kansas. H. L. Butler, who is the dean of the school, is credited with the idea that the University should do as much in a musical way for the people of the State as it does for the students who come from the various communities of Kansas to the University. During the past eighteen months the School of Fine Arts has given 112 recitals, over 100 addresses, organized twenty-two choruses and orchestras, and given nearly 400 entertainments with the aid of talking machine records and typewritten "talks." The total number of activities of the School of Fine Arts is nearly 800, and it was unable to comply with half the requests that poured in from the various towns of the State.

The School of Fine Arts has tested thoroughly the system which is now being tried out in the East—that of the old fashioned community singing, consisting of the gathering together of people for the purpose of singing the old-time songs. This worked for a while, but the interest soon began to flag, and Professor Nevin, who had charge of this work, was forced to find a new way of keeping the people interested in their musical activities. That he has been successful is evidenced by the fact that he has succeeded in holding these choruses together for over a year

and getting them to give, at the end of this time, successful performances of the best grade of music. The University hopes to be able to continue this work until it has assisted all communities in Kansas that have a desire to better their musical condition. B.

#### A Detroit I. M. A. Graduate Plays

A very interesting recital for graduation was given May 3 at the Little Theater, Detroit, Mich., by Cora M. McCaig, a pupil of Guy Bewier Williams, piano pedagogue and president of the Detroit Institute of Musical Art. Miss McCaig's program was a very pretentious one, but, according to reliable accounts, she performed it with impressive musicianship and exceptionally complete technical attainments. The list included Handel's air and variations, "The Harmonious Blacksmith," Beethoven's sonata, op. 2, No. 2; Weber's "Concerstueck," a Chopin polonaise, the same composer's fantastic impromptu and shorter numbers by Grieg and Schumann.

## Pictures of Rafael Joseffy

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The de Sadler's Studio is at 64 Riverside Drive**Ganapol School of Musical Art**  
Launches Artists on Concert Sea

The Ganapol School of Musical Art, Detroit, Mich., has been doing excellent work this season. The entire corps of teachers has been grinding away most energetically and the results prove it.

The vocal department, of which Mr. Ganapol, the well known exponent of voice placement and the art of expression, will present a number of singers. Grace Marcia Lewis, possessor of a lyric soprano of exquisite quality, will give her song recital at the Hotel Statler ballroom, where most of the important concerts are held. This concert will mark the beginning of her musical career, as Miss Lewis will devote herself henceforth to public concert work. Her program is one of the most pretentious that has ever been given in Detroit. It consists of five groups, Italian, French, German, Russian and English, and her diction is uniformly excellent. When Miss Lewis recently appeared in the Arcadia before an audience of 3,000 persons, mostly Russians, her Russian songs of Glinka and Alabiéff called forth a burst of applause with demand for more.

The others who will appear in complete song recital are Lydia Frost, soprano; Anna Kowalska, soprano, and Eva Senn, mezzo-soprano. Mrs. Boris L. Ganapol and Frederick Boothroyd, heads of the piano department, will present a large number of their pupils in individual recitals. Among them are Grace L. Barber, Pauline Turner, Vera B. Schoof, Thelma Fleming and Harry A. Matlock, from the class of Mrs. Ganapol, and Mildred Meyers and Cecile Oullette,

GRACE M. LEWIS,  
Of the Ganapol School of Musical Art, Detroit, Mich.

from the class of Mr. Boothroyd. Hildegard Brandegge, head of the violin department, will present Florence D. Whiteley and Master Harry Farberman in separate recitals. Maude Lindner-Jungbaecker, soprano, pupil of Mr. Ganapol, will assist the latter. There will also be concerts given by several groups of students from the various departments Miss Brandegge heading the series by presenting a number of her violin pupils in the following program on May 17: First movement of the double concerto (Bach), Harry and Abram Farberman; "Salut d'Amour" (Elgar), Kenneth Soules; first movement of the D minor concerto (Bruch), Florence Whiteley; "Scene de Ballet" (De Beriot), Abram Farberman; quartet (Wagner-Hermann), Miss Gale, Mr. Jacobs, Mr. Soules, Mr. MacLachlan; "Romance" (Rubinstein-Wieniawski), Theodosia Eldridge; polonaise in A major (Wieniawski), Marie Louise Gale; concerto in D (Nardini), Harry Farberman; "Midnight and Serenade" (Godard), Miss Eldridge, Miss Brandegge. Ada Lillian Gordon, Elizabeth Rohms and Sarah Ewitsky were at the piano.

**Sascha Jacobinoff's First Season's Bookings**

Since his entrance into the concert field of this country, last fall, Sascha Jacobinoff has advanced steadily and rapidly in the public regard. A glance at the appended list of bookings for this, his first season, will indicate in a manner the extent of his success:

October 4—Germantown, Pa.  
October 10—Harrisburg, Pa.  
October 13—Atlantic City, N. J.  
October 30—Wilmington, Del.  
November 5—Philadelphia, Pa.  
November 13—Soloist with New York Philharmonic Society, Philadelphia, Pa.  
November 15—Philadelphia, Pa.  
November 30—Philadelphia, Pa.  
December 13—Bellevue-Stratford, Philadelphia, Pa.  
December 21—Witherspoon Hall, Philadelphia, Pa.  
December 27—Philadelphia, Pa.  
January 8—Philadelphia, Pa.  
January 22—Aeolian Hall, New York.  
January 24—Philadelphia, Pa.  
January 31—Philadelphia, Pa.  
February 6—Brooklyn, N. Y.  
February 11—Soloist with Philadelphia Orchestra, Philadelphia.  
February 14—New York City.  
February 17—Orpheus Club, Philadelphia, Pa.  
February 18—Art Club, Philadelphia, Pa.  
February 25—Philadelphia, Pa.  
March 6—New York City.  
March 13—Philadelphia, Pa.  
March 15—Festival, Springfield, Ohio.  
March 18—Soloist with St. Louis Symphony Orchestra, St. Louis, Mo.  
March 19—St. Louis, Mo.  
March 23—Chicago, Ill.  
March 27—Trenton, N. J.  
March 28—Aeolian Hall, New York.  
March 29—Chaminade Club, Brooklyn, N. Y.  
April 1—Chicago, Ill.  
April 3—Chicago, Ill.  
April 7—Philadelphia, Pa.  
April 10—Cantaves Chorus, Philadelphia, Pa.  
April 22—Philadelphia, Pa.

April 23—Philadelphia, Pa.  
April 30—Philadelphia, Pa.  
May 3—Philadelphia, Pa.  
May 5—Fortnightly Club, Philadelphia, Pa.  
May 6—Hippodrome, New York City.  
May 20—Washington, D. C.  
May 23—Philadelphia, Pa.  
May 25—Germantown, Pa.

Among the advance engagements which have been booked for this young violinist for next season is an appearance next fall at the Lockport (N. Y.) festival.

**Arens to the Edith Rubel Trio**

Egmont Hegel Arens, son of Franz X. Arens, conductor of the People's Symphony Orchestra, was driven into verse recently upon hearing the Edith Rubel Trio play, with the following result:

TSCHAIKOWSKY, TRIO IN A MINOR  
(After hearing it played by the Edith Rubel Trio)

I.  
The ocean is never still.  
It has tides  
And waves that beat on the shore.  
Life is an ocean that ebbs  
And flows  
With sorrows and joy.  
And human passion pounds  
Like waves,  
Throbbing, booming, again and again.  
Always.  
II.  
Love is the bugle call,  
Calling  
The soldier to conflict.  
Love is the bitter pain,  
Hurting  
Brave hearts after battle.  
Nothing was gained by hate.  
Nothing  
Forgotten in sorrow.

**Excellent Opera Librettos by Californian**

Mrs. Dean, of Corona, California, has sent the Pacific Coast Representative of the MUSICAL COURIER two most excellent opera librettos with the request that they be brought to the attention of composers. Both of these librettos are entirely practical and suited to the Hinshaw

JANET WILLIAMS DEAN,  
Opera librettist.

contest. Because they may be entered in that or some other contest a description of their plots would here be premature. It may be permitted to say, however, that they are short, combine gaiety, pathos and passion in a most charming manner, and have lots of "pep." They are modern works and written in the approved style of today. It may also be permitted to add that Mrs. Dean is ready and willing to alter them to suit the composer.

**Apropos of Leginska at Ann Arbor Festival**

On May 4 Leginska played the Rubinstein D minor concerto to the accompaniment of the Chicago Symphony Orchestra at the Ann Arbor, Mich., Music Festival. Appended are some of the "aftermaths":

UNIVERSITY SCHOOL OF MUSIC  
Ann Arbor, Michigan  
ALBERT A. STANLEY, A. M. Director  
CHARLES A. SINK, A. B. Secretary

May 11, 1917.  
DEAR MISS LEGINSKA—In the hurry burly of the festival I do not think that I sufficiently stated all that I felt with reference to your playing.

It was one of the finest performances of the Rubinstein concerto that I have ever listened to and your performance thoroughly justified the much abused term "masterly."

Hoping to hear you again in the future, I am,  
Very sincerely,  
A. A. STANLEY,  
Director.

Ethel Leginska, care of Haensel and Jones, Aeolian Hall, N. Y.:  
DEAR MISS LEGINSKA—The writer wants to take this opportunity again to thank you for your splendid contribution to our May Festival program.

Your reputation naturally had preceded you to Ann Arbor, but best of all, you more than lived up to it and many music lovers who knew you only by reputation are happy to have had the opportunity of hearing your splendid performance.

Very sincerely,  
C. A. SINK,  
Secretary.

Mme. Leginska's success was instantaneous and emphatic. In the last ten years no festival audience here has been so tumultuously enthusiastic over an instrumental soloist. She put immense physical power into her work, but she put besides this something



not gainable in the schools, spiritual force.—The Detroit Free Press, May 5, 1917.

Ethel Leginska received wild applause for her playing of Rubinstein's concerto No. 4, op. 70, in the afternoon concert. She is a remarkable young woman, of undoubted musicianship.—Detroit News, May 5, 1917.

In the afternoon Ethel Leginska was the soloist and huddled over her keyboard and looking for all the world like a tiny elf in the vast auditorium, she swept through Rubinstein's D minor concerto to another of those triumphs which are always hers. Two encores of astoundingly brilliant execution simply served to cement her fast into the hearts of her hearers.—The Detroit Journal, May 5, 1917.

### Marie Zendt and Harrison Wild's Singers Bring Joy to Prisoners

The prisoners in Joliet Penitentiary were afforded rare delight recently when Harrison M. Wild's Chicago Mendelssohn Club and Marie Sidenius Zendt, the charming Chicago soprano, furnished a program for them in the main dining room. Many of the women prisoners who heard the concert had not been out of their cells for eight years, and mingled their applause with that of the other appreciative listeners and accorded Mrs. Zendt, Conductor Wild and the Mendelssohn Club an ovation. Besides assisting the Mendelssohns, Mrs. Zendt rendered in her delightful way two groups of songs. At the close of the program all participated in the singing of "The Star Spangled Banner."

Mrs. Zendt has been especially active during the season. Besides her appearance on May 6 at Joliet, the gifted so-



BEFORE JOLIET PRISON, JOLIET, ILL.  
Left to right: Harrison M. Wild, Marie Sidenius Zendt and Rev. Father Peter, chaplain of Joliet prison.

prano gave a recital at the Normal School, Normal, Ill., on Tuesday evening, May 8, winning as usual by her art.

### Torpadie's Indianapolis Success

Greta Torpadie has returned from Indianapolis, where she met with notable success in her concert there. The Indianapolis Star said:

Greta Torpadie, soprano, won prolonged and enthusiastic applause last night when she appeared as soloist at the Musikverein concert under the direction of Alexander Ernestinoff. Miss Torpadie pleased the audience particularly with her rendition of "Skylark, Pretty Rover" (Handel), and by her interpretation of a group of Scandinavian pieces. In them she appeared as a reader of ability as well as a singer, as before singing each piece she read the translation from the Swedish or Norwegian into English.

Miss Torpadie also sang several representative songs by the best known German composers. The songs were interpreted intelligently and the singer displayed a remarkable range of voice and clearness of tone.

In the Indianapolis News appeared:

Miss Torpadie distinguished herself as a reader of ability, as each song in the latter group was preceded by the reading of the English words. She gave each number an artistic interpretation, her voice displaying a particularly sweet quality in the higher, softer tones.

### Tilly Koenen to Tour Holland This Summer

The Dutch contralto, Tilly Koenen, made a rather dramatic exit from the United States when she suddenly decided to return to Holland on the Ryndam, which carried the Austrian Ambassador and his suite. She will, after paying her respects to the Queen of Holland and the well beloved Dutch composer, Katharina van Rennes, whose children's songs Miss Koenen has featured upon her programs throughout the Union, make a tour of her native land in a series of recitals and concerts already planned for her.

Miss Koenen will return to this country in the early autumn, beginning her season with what promises to be a most important function, a recital in Carnegie Hall, New York, in November.

### A Leffingwell-Mueller Recital

On May 10, at the Southern University of Music, Atlanta, Ga., W. W. Leffingwell, the well known violinist, assisted by Kurt Mueller, the no less distinguished pianist, gave a recital in that city. Mr. Leffingwell played the Bruch concerto in G minor, and, according to the Atlanta Constitution, gave the composition an exceedingly artistic and effective reading. In other numbers by Foote, Bach-

Wilhelmj, Drdla, Mlynarski and Ernst, the Leffingwell technic, tone, and interpretation were characterized by the Constitution as scholarly and intelligent. Mr. Mueller gave Liszt's "Sposalizio" and the tarantelle from "Venezia e Napoli," works which were not very well known in Atlanta. They made a decided hit, owing to their innate beauty of melody and workmanship, and also because Mr. Mueller delivered them, so says the Atlanta Constitution, "with technical mastery and broad musicianship."

### Helen Day Gibby Appointed Normal Teacher of Perfield System

Helen Day Gibby recently was appointed a normal teacher of the Effa Ellis Perfield Teaching System, and has already established a class in Roselle, N. J. Miss Gibby also has drawn numerous pupils from Newark and its surrounding cities.

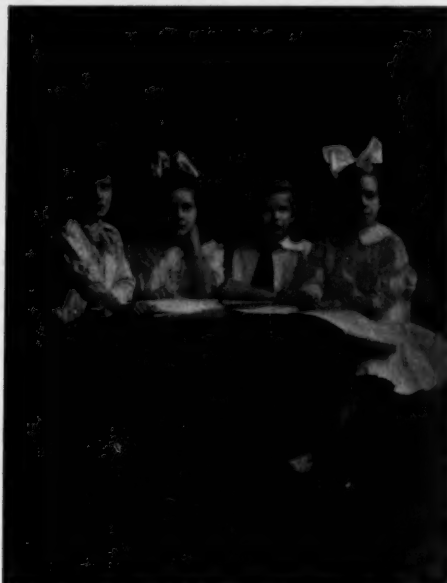
One of the accompanying pictures shows a class of small children who are taking the pedagogical course. It is



HELEN DAY GIBBY,  
Roselle's normal teacher of the Perfield System.

said that they are doing excellent composition work besides being able to take rhythmic, melodic and harmonic dictation. They also understand music from an ear, eye and touch standpoint.

The Perfield Teaching System is based upon the principles of "Inner Feeling," "Reasoning" and "Drill." Its



HELEN DAY GIBBY'S CLASS AT ROSELLE, N. Y.,  
Studying composition, etc., together with their piano work by the Effa Ellis Perfield System.

pupils range from the age of four almost to the age of eighty-four. The course is unusually practical and every statement made by its originator, Effa Ellis Perfield, is well backed up by proofs and well grounded reasons. Mrs. Perfield does not believe in endorsements inasmuch as she believes that many unreliable courses are sold upon the strength of testimonials. Mrs. Perfield's work, as well as that of her normal teachers, speaks for itself.

### Schneider's Works Heard

At a recent concert given by the Department of Music at Mill's College, Oakland, Cal., interesting works by Edward F. Schneider, the musical dean of the institution, were heard. Ruberto Burchell sang "The Deep Sea Pearl" by Schneider, and Helen Boyle and Lily May Spaulding sang the same composer's duet "Love Divine." Both works had a big success, the duet being repeated after continuous applause and enthusiastic recalls. Mr. Schneider won high praise also as a teacher, his pupils Iolo Elizabeth Leggett and Frances Haden playing Grieg and MacDowell piano works in truly musical and technically brilliant style.

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## MINNEAPOLIS

Minneapolis, Minn., May 20, 1917.

A patriotic concert of unusual merit was given at the Wesley Church, May 14, with Wilma Anderson-Gilman in colonial costume as the director and originator of the idea. The national songs of the Allies were sung by natives in the native language. Eugene Ladebache, bugler, gave bugle calls. Little George Surelnic sang the Russian hymn in Russian and played one verse on the violin. He was introduced by Dr. J. D. Lyon as a representative of the "youngest republic in the world." Mae Williams sang "Men of Harlech" and the Welsh national air. Dorothy Tyra, the Serbian national hymn. The Canadians were twenty strong in the resonant "O Canada" and "Maple Leaf Forever." The French group made a good appearance with "La Marseillaise." Twelve young girls from the Summer Garde school sang the Roumanian hymn with fine enunciation and a beautiful quality of tone. Leon A. Fletcher made a splendid success with his fine voice in singing the old song called the "Tea Song." J. B. Downie presented the English hymn and the Scotch with much fervor. The enthusiasm of the evening knew no bounds when Felix Beyer and his three children sang "La Brabançonne" and all minds went back to the horrors of the Belgian situation during the last two years. The only number on the program that required a repetition was the "Garibaldi Hymn," sung by twenty enthusiastic Italians under the skillful baton of Giuseppe Fabbrini. The orchestra of twenty-five players was led by Ruth Anderson. Two national speakers also added to the supreme enjoyment of the evening with short talks on the "Liberty Loan" subject.

On May 14 also the Auditorium doors were opened to accommodate a large crowd who had come to hear the speakers on the "Liberty Loan" and a varied program of excellent music furnished by the St. Marks choir and its four soloists.

## Bauer-Gabrilowitsch With Woman's Choral Club

A concert of great importance to local music lovers was given May 7 at the Auditorium by the Woman's Choral Club, Mrs. C. C. Campbell, director, with Harold Bauer and Ossip Gabrilowitsch in a program of two—piano music. The Choral Club made its second appearance this season (its first) and showed marked improvement. The two assisting artists were received with enthusiasm and gave a magnificent program, including such great works as Bach's prelude and fugue in C minor, Mozart's sonata in D major, Arensky's "Waltz" and "Romance" and Saint-Saëns' Variations on a Theme by Beethoven. Each number seemed to be a little more perfect than the last and the prolonged applause showed how the music lovers felt. All would have stayed till midnight listening if the artists had only consented.

## Arpi Club Delights Again

No month of the local musical season is quite complete unless the Arpi Male Chorus gives of its sweet music. So the month of May opened with a concert at the Church of the Redeemer when the club sang better than ever and had more applause than ever before. Hjalmar Nilsson brings his musicians into more perfect control and adds to the extensive repertoire as well as perfect details at every appearance. The enunciation always has been above criticism.

Adolph Hedstrom, violin; Alfred Greenfield, alto, and Joseph Moore, soprano, were the assisting soloists and well received. The vast audience went to hear the club and were eager for each reappearance. So this time the soloists were not the drawing card. R. A.

## More "Home Symphony Concerts" Next Season

The "Music in the Home" page of the Evening Mail, now under the personal direction of Sigmund Spaeth, music editor of that paper, announces that there will be a second series of six "Home Symphony Concerts" similar

to those held during the season just ended. Josef Stransky and the Philharmonic Orchestra will be, as this year, the mainstay of each program and there will be distinguished soloists. Those who appeared in the series this year were Mabel Garrison, David Bispham, Lucy Gates, Helen Ware, Victor Wittgenstein, and John Barnes Wells.

## SAN FRANCISCO MUSICAL DOINGS

The professional musical events here are ended temporarily. The date for the first symphony concert by the orchestra of seventy performers to be led by Nikolai Sokoloff is June 3. The Sokoloff series of concerts has roused anticipation and there seems little doubt that large audiences will be gathered.

## The Symphony Subscriptions

In the meantime much work is under way to get sufficient subscriptions to cover the deficit in the San Francisco Orchestra funds. Progress is making in this direction. The women musical societies about the bay are exhorting their members to subscribe, so that Alfred Hertz may head a series of great concerts in 1917-18.

## Musical Club's Close

At the final meeting of the season of the San Francisco Musical Club Mrs. Celeste Nellis-Ryus, formerly of Los Angeles, played with Emilio Meriz, violinist, a Rubinstein sonata for piano and violin, Mrs. Orin Kip McMurray, with Miss A. M. Wellendorff at the piano; and Mrs. Hermione R. Sproule, with Miss Florence Hyde at the piano, delighted the club and guests by very artistic work. The retiring president, Mrs. Wallace Wheaton Briggs, received as a gift from the club, through the club directors, a jeweled flag. Mrs. Briggs has done much for the benefit of the club. She will be the chairman of the music committee next term.

## Women for Sokoloff Orchestra

A number of women, members of the Women's Symphony Orchestra, will play with the Sokoloff Symphony Orchestra.

## Mason's Irish Lecture

Redfern Mason, musical editor of the San Francisco Examiner, lectured recently in a very entertaining manner on ancient Irish songs at one of the entertainments given in the College Extension course of the University of California, at San Rafael. Frank Carroll Giffen, tenor; Florence Krupp, soprano, and Beatrice Clifford, accompanist, took part at this event.

## Notes

The San Francisco Choral Society directed by Paul Steindorff gave an informal musicale May 14. Antoinette La Sahe, soprano; Royal A. Miller, tenor, and Vincent de Arillaga, pianist, were the soloists. Several hundred local musicians were present.

Funds have been raised to assure the continuance of the concerts of the San Francisco Municipal Orchestra. The next concert, under the direction of Frederick Schiller, will take place early in June. D. H. W.

## Ethel Newcomb Teaches During Summer at Whitney Point, N. Y.

Ethel Newcomb, pianist, is now teaching at Whitney Point, N. Y., her summer home. Her class will be augmented considerably in June and work will continue throughout the summer season.

Under the auspices of the Ellenville (N. Y.) Musical Club, Miss Newcomb gave a piano recital of her customary high standard, at Norbury Hall, Ellenville, Friday evening, April 20. Her program was made up of the Brahms E flat major rhapsody, the Weber "Perpetuum Mobile," a Chopin ballade, nocturne, and valse, a Rubinstein barcarolle, Leschetizky's "Arabesque" and Liszt's "La Campanella."

## PITTSBURGH

Pittsburgh, Pa., May 23, 1917.

The week of May 14 was known as Musicians' May Festival in the auditorium of Kaufman's store. For this festival a concert was given every afternoon from 2:30 to 4 o'clock, the artists presenting the program being all local talent who have appeared on previous occasions in a professional capacity. Many of those appearing have been heard before, but there were some artists who, while known, had not been heard in a professional way.

The programs were of the highest standard and rendered in such way as to prove to the public the unlimited quantity of good musicians in Pittsburgh, capable of filling any concert engagement. The list of artists and numbers used is of too great length to be given here.

Thursday evening, May 17, the Highland Quartet, composed of Vida McCullough McClure, soprano; Jane Packham Alexander, contralto; Minard Lozier, tenor, and Louis Huseman, bass, gave a delightful program and short sketch entitled a "Burlesque on Opera" for the benefit of the School of Chiropodics. The work of this quartet is becoming widely and rapidly known as very high class and it is kept busy most of the time.

Saturday evening, May 19, Christine Miller gave the closing concert of the series which was held at the Pittsburgh Athletic Club. Miss Miller's concert was postponed for a week on account of her illness, but at this time she was in excellent voice and gave a program which demonstrated the notable versatility of this renowned artist.

The accompanist, Ear' Mitchell, added greatly to the artistic tone of the concert.

Tuesday evening, May 22, an evening of ensemble music was given by members of the faculty of the Pittsburgh Musical Institute: Hubert S. Conover, cellist; Bernard Sturm, violinist; Charles N. Boyd, pianist, and William H. Oetting, pianist.

The program was made up of Beethoven's sonata for piano and cello, op. 5, No. 2, Mr. Boyd and Mr. Conover; "Serenade Espagnole" (Glazounow), "Chanson Russe" (Moussorgsky), "Orientale" (Cui), Mr. Conover; trio, op. 90 (Dvorak), Messrs. Conover, Sturm and Oetting.

The concert was given to introduce Mr. Conover, who is a new member of the faculty and will have charge of the cello department. H. E. W.

## Carolyn Cone's Records

Carolyn Cone has returned from Chicago, where she gave a private recital at a musicale given by Mrs. Martin A. Ryerson, the wife of the well-known art collector and member of the directorate board of the Chicago Symphony Orchestra. On May 17 Miss Cone was heard in recital at the residence of Mrs. William S. Nelson in Orange, N. J., when she played the MacDowell "Sonata Eroica," a group of Chopin preludes and numbers by Liszt and Strauss.

At present Miss Cone is busily engaged making records for the Duo-Art and Welte-Mignon player pianos. Following the success which resulted from the introduction of her first records last season, this brilliant young pianist has just been engaged to make some two piano records with Ernest Schelling and Paquita Madriguera. With Mr. Schelling she has already made the pianist's own "Suite Fantastique." Other Cone records which have gained popularity include the "Sonnetto del Petrarca" of Liszt, a group of MacDowell compositions, among them the "Polonaise," "An Old Love Story" and "Br'er Rabbit" and Cyril Scott's "Danse Negre."

## Arthur Shattuck to Play with Chicago Symphony

The Milwaukee Orchestral Association has announced the list of soloists to appear with the Chicago Symphony Orchestra in the series of ten concerts to be given next season in that city. The artists engaged are Arthur Shattuck, Ossip Gabrilowitsch, pianists, and Mabel Garrison and Julia Claussen, vocalists.

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